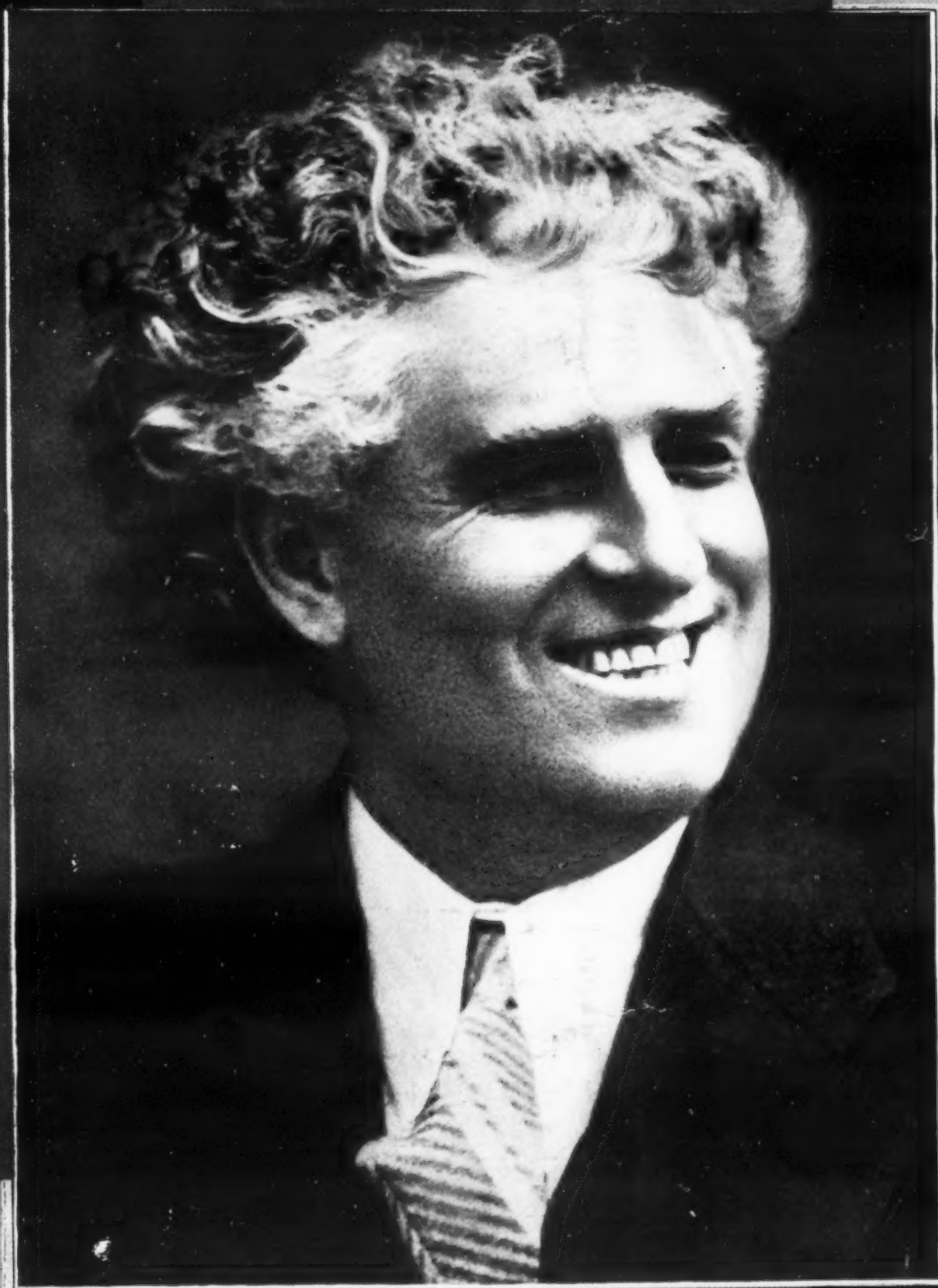


MUSICAL AMERICA



MARTINELLI

APRIL
25
1935

**"SHE TRIUMPHED AS
A VERITABLE QUEEN OF SONG"**
Los Angeles Times, March 20, 1935

**"THRILLING SINGING
BY A DYNAMIC PERSONALITY"**
San Francisco News, March 26, 1935



BORIS

GIANNINI

"A PERFORMANCE THAT LEFT US WONDERING IF SHE HAD EVER SUNG SO THRILLINGLY BEFORE."

Indianapolis Star, February 19, 1935

"THE IRRESISTIBLE SONGSTRESS DEMONSTRATED THE FINEST ESSENCES OF ART."

Los Angeles Herald and Examiner, March 18, 1935

"A NOTABLE VOICE—VITALIZING AND ARRESTING IN SPIRIT."

New York Times, February 26, 1935

"POSSESSOR OF A SUMPTUOUS SOPRANO."

*New York World Telegram
February 26, 1935*

Management: NBC ARTISTS SERVICE, RCA Building, New York - George Engles, Managing Director

Dedicated to the National Federation of Music Clubs,
at Philadelphia, April 23 to 30

INDIANA
STATE TEACHERS COLLEGE
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VOL. LV. No. 8

MUSICAL AMERICA

APRIL 25, 1935

Edited by A. WALTER KRAMER
Founded in 1898 by JOHN C. FREUND



MUSIC in the CHANGING SOCIAL ORDER Federation President Sees Ever Greater Role for Clubs

By AGNES BISHOP JARDINE

MUSIC cannot be superimposed upon a people. If we are to have in America a cultural growth which will embrace an understanding of music, it will come about only when the masses of people regard this medium of expression as a personal necessity. One of the greatest factors in developing a love for music, and one which brings a prompt and spontaneous result, is the active participation in the performance of the art.

The changing social order brings with it many opportunities for the ushering in of plans to give to great numbers of people real experiences in personal enjoyment of music, not merely as listeners but as participants in recreating the musical ideas and ideals of the composer. The National Federation of Music Clubs has been outstanding in its contributions to this phase of progress in the realm of music in its constant formation of home groups, amateur and professional clubs, choruses, choirs and string ensembles—both senior and junior. Not only has this effort given opportunity for an emotional outlet through music for the individual but it has also made possible better standards of performance and an increase in discriminating appreciation.

IT has been said "Our stability is but balance, and wisdom lies in masterful administration of the unforeseen." Federation members have met the social-economic conditions of the past two years with alertness, adaptability and sincerity of purpose. A tabulation of the results of the current biennium endeavors records: a marked increased in participation in the performance of music through club, district, state, and national festivals; an earnestness on the part of federated groups to support music in schools and colleges; a sincere interest in giving assistance to the local units of the Federal Emergency Relief Administration in the creation of projects for needy musicians; and a greater recognition of our American artists and composers.

If this certain increasing interest and devotion to idealism are characteristic of the life of organizations when they come into intimate relationship with state and national Federations, it is most important to add constantly to our membership that we may extend this influence into more extensive fields and thereby touch the lives of a greater number of people. Herein lies a responsibility of the Federation in this "Changing Social Order."

THE junior membership of the National Federation of Music Clubs is setting a pace in its participation in the performance of music. In the Junior Division alone over 2,600 organizations have been interested in the high standards of our Junior Contests. In the state of Texas 3,000 music students under eighteen years of age learned the required contest numbers and 1,500 junior members gathered in San Angelo for the Junior Day Conference, April 6, this year. While Texas leads in interest and participation, all states have demonstrated the great possi-

This message to the delegates at the Nineteenth Biennial of the National Federation of Music Clubs, held in Philadelphia the week of April 23-30, and through them to all the music lovers of America, was prepared by Mrs. John Alexander Jardine, National President, as an introduction to the subject, Music in the Changing Social Order, scheduled for discussion at the Federation Banquet on April 24. It is printed here with Mrs. Jardine's kind permission.—Editor, MUSICAL AMERICA.

bilities and the inestimable value of junior work.

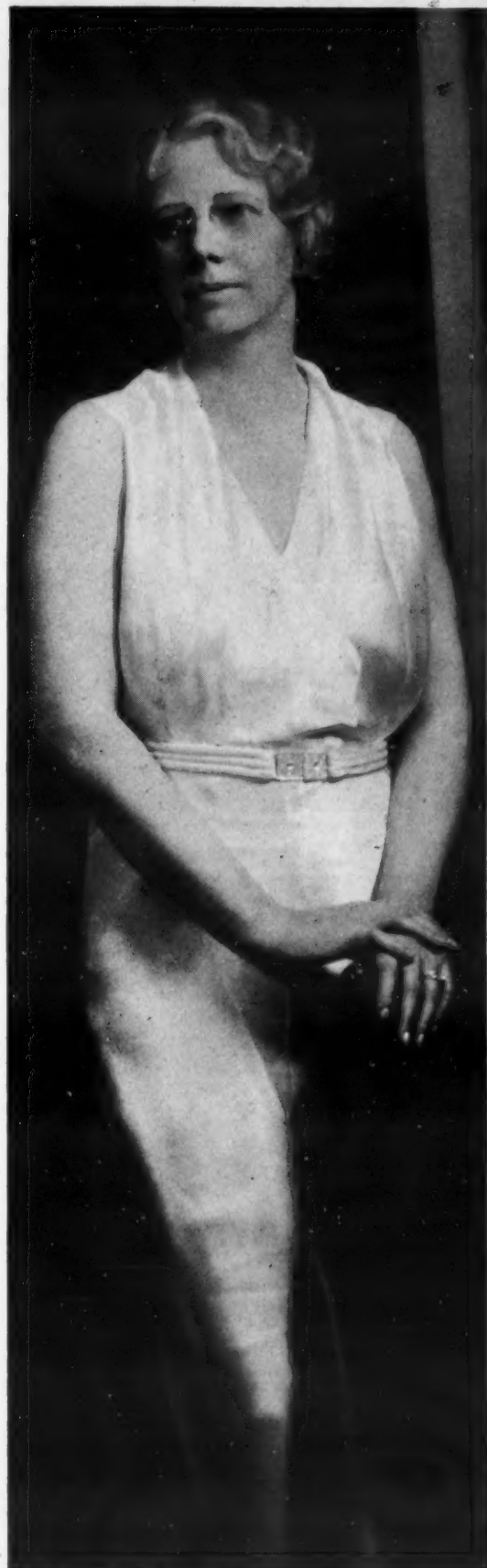
The amazing increase of interest in the performance of the larger forms of music is astounding. A recent statistical survey of Federation activities informs us that three-fourths of the membership have studied or produced opera, or have helped to sponsor visiting opera companies; and that a greater number have aided in the support of municipal concerts and civic projects. The survey further records that over twenty-five per cent of all groups are presenting artists in series of three to eight concerts in a season, thereby providing for 2,500 to 3,000 paid appearances for concert artists. Over sixty per cent of the engagements reported were given to American artists. One hundred thousand compositions are performed annually by our groups.

THE general interest in music is increasing. A newspaper in a midwest city recently carried the information that an audience of 5,500 listened attentively and gave enthusiastic response to a concert by a local symphony orchestra. The same day, a nearby city announced in the columns of its daily that the local symphony orchestra was bringing to a close the best season in the fifty-five years of its existence.

These conditions are indicative of the dawning of a New Day and give evidence of the great opportunities for music in this "Changing Social Order." The greatest problem seems to be to finance performances under present economic conditions.

In the expenditure of the emergency funds, it is most important that there should be instituted a permanent system for the maintenance of the cultural arts, and particularly, for the art of music. In justice to the taxpaying public which furnishes the funds for relief, this definite return of educational and cultural value should be ensured. The Federation is suggesting that in the administration of these public funds, three main projects for music should be considered: music for public institutions; a program for adult education; organization of various performing groups and ensembles. It is important that these endeavors should be kept out of competitive fields.

We believe that with the centralization of a plan for music in our federal government, much more of permanency might be accomplished in the distribution of the emergency funds for music projects. In a much greater way, the appointment of a Secretary of Fine Arts in the President's Cabinet would place the United States in the front ranks of those countries concerned with the spiritual welfare of their people and with the success of their creators in all arts. Also, a partial federal, state, and municipal subsidization, now when human interest in the performance of music is high, if granted, would result in forward rapid strides.



Underwood and Underwood

MRS. JOHN ALEXANDER JARDINE

Music Clubs Meet for Philadelphia Biennial



Mrs. Edward P. Linch of the Philadelphia Matinee Musical Club, National Program Chairman for the Biennial



Mrs. Ella Olden Hartung of the Philadelphia Music Club, Local Co-chairman of the Program Committee



Kennard-Pyle
Julia E. Williams of Wilmington, Del., Co-chairman of the Program Committee



Dr. James Francis Cooke, Chairman of the Citizens Committee and a Speaker



Nelson Eddy, Soloist at the Banquet Wednesday Evening



Albert Spalding, a Speaker at the Banquet and Soloist in a Saturday Evening Concert

AN OUTLINE OF THE BIENNIAL PROGRAM

Tuesday Morning, April 23

Meeting of the National Board of Directors.
Meeting of the National Council. Discussion of Unemployment Relief, Financing State Works, District Meetings, Music in America's Educational Scheme. Speakers: Mrs. I. D. Cole, Mrs. Jesse D. Ludlam, Jocelyn Foulkes, Mrs. Guy P. Gannett.

Tuesday Noon, April 23

Buffet luncheon for the National Council.

Tuesday Afternoon, April 23

Concert: Octave Club Chorus of Norristown, Pa.; the Welsh Women Singers of Philadelphia; the Vocal Art Ensemble of the Scherzo Club of Norfolk, Va.; the Chorus of the Rossini Club of Portland, Me.

Conference of State and National Workers.

Supper for the Contestants and the National Contest Committee.

Tuesday Evening, April 23

Formal Opening Session: Giovanni Martinelli, tenor; the String Ensemble of the Matinee Musical Club of Philadelphia; the Mendelssohn Club of Philadelphia.

Wednesday Morning, April 24, Senior Division

Opening Business Session.

Conference on American Music from the Standpoint of Creator, Performer, and Listener; Reports by National Chairmen; Addresses by John Tasker Howard, Jacques Gordon, A. Walter Kramer.

Morning Musicals: the Old Harp Singers of Nashville, Tenn.; Mrs. Edgar Stillman Kelley, pianist, and the Marianne Kneisel Quartet.

Wednesday Afternoon, April 24, Senior Division

Young Artists Preliminary Contests.
Meeting of the Nominating Committee.

Wednesday Evening, April 24, Senior Division

Formal Banquet: Nelson Eddy, baritone; the Madrigal Singers of Pittsburgh; the Women's Symphony Orchestra of Philadelphia; Mrs. J. A. Jardine, National President, presiding; speakers, Dr. George Earle Raiguel, Olin Downes, Ernest Hutcheson, José Iturbi, Olga Samaroff-Stokowski, Dr. Edgar Stillman Kelley, Dr. James Francis Cooke, Albert Spalding, Dr. Herbert J. Tily, and Ernest Schelling.

Wednesday Morning, April 24, Junior Division

Music by the Catholic Girls High School Band of West Philadelphia; the Lower Merion High School Symphonic Band; the Junior-Senior Chorus of the Unionville Joint Consolidated School; the Grade School Chorus from the Thaddeus Stevens School of Observation and Practice; a group from a one teacher school in Ellendale, Del.; groups from Delaware one-room local schools; the Philadelphia Combined Elementary School Orchestra; and the Mixed Chorus of the Pennsauken Junior High School.

Reports from National Chairmen.

Music by Marilyn and Thomas Wells of the B Sharp Piano Club of Watertown, N. Y., and by Frank Franchini, violinist, of the Temple Club of Albuquerque, N. M.

Wednesday Afternoon, April 24, Junior Division

Cantata by the Choral Club of the Upper Darby Senior High School.

Address by Dr. Edwin C. Broome, superintendent of the Schools of Philadelphia.

Music by the Combined Girls Orchestra of the West Catholic and Hallahan Catholic High Schools; Sidney Katchurin, violinist; the Instrumental Ensemble of the Settlement School; the Women's Glee Club of Temple University; and the Vesper Choir of State Teachers College, West Chester, Pa.

Wednesday Evening, April 24, Junior Division

Massed Demonstration: Senior High School Choral Groups; Mixed Orchestra; Folk Dances. Commemorating the 300th anniversary of Secondary Education in America.

Thursday Morning, April 25

Breakfast for Junior Workers and Juniors.

Business Session.

Conferences on New Values in Music Education; Reports by National Chairmen.

Addresses by Marion Bauer of New York University and Paul J. Weaver of Cornell University.

Conferences on Legislative Possibilities. Speakers invited to participate: Senator LaFollette, Senator Thomas, Senator Wheeler, William Tyler Page, Henry Woodhouse, Dr. James Francis Cooke, Pierre Key, A. Walter Kramer, Leonard Lieblich, Mrs. Florence French, Ernest Hull, Dr. John Erskine, Herbert Witherspoon, and Dr. Walter Damrosch.

Demonstration of the Moor Double Keyboard Piano by George Stewart McManus. Morning Musicals: Junior Choir of St. Anthony Roman Catholic Church of Wilmington, Del.; Mother Singers of Dayton, O.

NATIONAL BIENNIAL CONVENTION COMMITTEES

NATIONAL PROGRAM COMMITTEE
MRS. EDWARD PHILIP LINCH, Philadelphia
MRS. GEORGE HOUSTON DAVIS, Birmingham
MRS. T. C. DONOVAN, Pittsburgh

MRS. JOHN F. LYONS, Fort Worth
MRS. ELMER JAMES OTTAWAY, Port Huron
MRS. H. A. PATTERSON, Minneapolis
MRS. DONALD SPENCER, Portland, Ore.

NATIONAL CONVENTION COMMITTEES
Credentials—MRS. WM. B. ODENATT, Philadelphia
Contests—MRS. ELMER JAMES OTTAWAY, New York City

Transportation—WM. WALSH, Minneapolis
Department and State Displays—MRS. ABBIE L. SNOODY, Mexico, Mo.

American Music Again to Fore in Biennial Fete



Olga Samaroff-Stokowski, Who Gives an Address Friday Morning, in Addition to Other Activities



G. Maillard Rossiere
Ernest Hutcheson, a Banquet Speaker



José Iturbi, Who Conducts the Philadelphia Orchestra in a Concert, Gives a Piano Recital Monday and Speaks at the Banquet



Edgar Stillman Kelley, a Banquet Speaker

Thursday Afternoon, April 25

Concert: Piano Ensemble of the Matinee Musical Club of Philadelphia; Vesper Choir of the State Teachers College of Hattiesburg, Miss.; Kathryn Meisle, contralto; the Hamline University Choir of St. Paul, Minn.; Gilbert Ross, violinist, and Andrew C. Haigh, pianist, of Cornell University, in sonata recital; the Chorus of the Baltimore Music Club of Baltimore, Md. Tea for Contestants at the Harcum Junior College.

Thursday Morning, April 25, Department of Music in Religious Education

Conferences on Ancient Hebrew Music, the Gregorian Chant and the Adaptation of Plain Chant and the Use of Medieval Music in the Anglican Church; Music by the Saint Dunstan Singers of Philadelphia; the Bach Society of Delaware County and the Madrigal Society of Reading, Pa.
Easter Pageant: The Divine Tragedy.

Thursday Evening, April 25

Concert by the Philadelphia Orchestra, José Iturbi, conducting.

Friday Morning, April 26

Breakfast for the National Council.
Business Session.
Conferences on Civic and Legislative Responsibilities; Reports of National Chairmen.
Addresses by Henry S. Drinker, Jr., Helen Johnson, Franklin Dunham, Dr. Frances Elliott Clark.
Election of National Board Members.
Address by Olga Samaroff-Stokowski.
Morning Musicale: The Newberry College Singers of Newberry, S. C.

Friday Afternoon, April 26

Concert: the Beethoven Club Chorus of Cedar Rapids, Ia; Frances and Dorsey Whittington, pianists; the Lucille Bethel Chorus of Newark, N. J.

Friday Evening, April 26

Young Artists Contests Finals. Judges: Artur Bodanzky, Leopold Godowsky, Pierre Key, Hans Kindler, A. Walter Kramer, Queena Mario, Lee Pattison, Albert Spalding, Herbert Witherspoon.

Saturday, April 27, Junior Division

Pennsylvania Junior Day and Pennsylvania State Junior Contests.

Saturday Morning, April 27, Senior Division

Final Business Session.
Visit to the Shrines of Philadelphia.
Luncheon for the National Board and for the Delegates and Visitors.

Saturday Afternoon, April 27, Senior Division

Concert: The Curtis String Quartet; the A Cappella Choir of the First Congregational Church of Washington, D. C.; Dalmeyer Russell, pianist; the A Cappella Chorus of Bergen County, N. J.
Meeting of the Newly Elected Board of Directors.

Saturday Evening, April 27, Senior Division

Concert: the A Cappella Club of Wilmington, Del.; the Philadelphia Chorus of Graduate and Student Nurses; the Choral Club of the Musical Art Society of Camden, N. J.; Albert Spalding, violinist; the Schumann-Heink Chorus of Newark, N. J.; the Choral Society of Philadelphia.

Sunday Morning, April 28

Special Services in Philadelphia Churches planned by the Philadelphia Chapter of the American Guild of Organists.

Sunday Afternoon, April 28

Choral Festival program planned by the Philadelphia Chapter of the American Guild of Organists.

Sunday Evening, April 28

Organ recital and evening service at Holy Trinity Church.

Monday Morning, April 29

Club Presidents' Breakfast Conference.
Conference of the National Council.
Past Presidents' Assembly.
Conference of State Contest Chairmen.
Junior Counselors Conference.
Federation Luncheon: The Philadelphia Harmonica Band; Lee Dixon and His Duke University Orchestra. Speakers: Mrs. Abbie L. Snoddy, Edward Johnson, Sigmund Spaeth, Dr. Howard Hanson, and G. R. O'Neill.

Monday Afternoon, April 29

Concert: The American Society of Ancient Instruments; the Philadelphia Music Club Chorus; the Matinee Musical Club Chorus; José Iturbi, pianist.
Supper meeting, Past Presidents' Assembly.

Monday Evening, April 29

Concert: An Hour of Music for the Harp, organized by Carlos Salzedo; the Cecilia Singers of Minneapolis, Minn.; the Amphion Chorus of Fargo, N. D., and Moorhead, Minn.

Tuesday, April 30

Excursion to Atlantic City. Hostess Club: the Crescendo Club of Atlantic City.



Kathryn Meisle, to Be Heard in Concert Thursday Afternoon



Giovanni Martinelli Who Gives a Recital Tuesday Evening

PHILADELPHIA CONVENTION COMMITTEES

Program—MRS. ELLA OLDEN HARTUNG,
JULIA E. WILLIAMS
Hostesses—MRS. EDWIN B. GARRIGUES
Tickets—MRS. FRANK LUCKENBACH
Contests—MRS. CLARA BARNES ABBOTT
Public School and Junior Demonstrations—
DR. FRANCES ELLIOTT CLARK
Registration—MRS. WM. B. ODENATT
Music in Religious Education—MINERVA

BENNETT, EDITH MORGAN
Transportation and Automobiles—MRS. OTTO
F. SCHOENHUT
Choral Groups—MAYBELLE B. MARSTON
Publicity Press—MRS. WALTER LYLE
Treasurer—MR. HENRY L. McCLOY
Information—MRS. FRANCES H. WADE
Badges—MRS. NICHOLAS DOUTY
Breakfasts, Luncheons and Banquets—MRS.

BENJAMIN F. MASCHAL
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State Pageant—MRS. WALTER KNERR,
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HOWELL

THE PROMISE OF TODAY'S EMERGENCY ORCHESTRA

New Relief Groups Play Significant and Unique Role in American Music

By DANIEL GREGORY MASON

IF we wish to arrive at a right estimate of the possible influence on our musical life of the emergency orchestras that have sprung up as by-products of the depression, and that, even if it passes, are likely to perpetuate themselves among us in one form or another, we must first of all be clear that they are not to be regarded as rivals



Kaiden-Keystone

Dr. Daniel Gregory Mason, Who Believes the Emergency Orchestras May "Help Us to New Achievements," Musically

of the standard symphony orchestras, still less as substitutes for them, but as fulfilling a function quite different from theirs, but one that may possibly prove no less important to our musical vitality. They may be able, in the long run, partly perhaps by their very deficiencies, to help us to new achievements that the more formal organizations are too perfect, too finished, and in a way too remote from contemporary life even to attempt. But if they are to do this we shall first have to help them by profound changes in our habits of thought.

It will not do, for example, to dismiss them from serious consideration because they lack the technical super-polish of the New York Philharmonic, Boston, or Philadelphia orchestras. Probably this technical inferiority to the virtuoso orchestras must on the whole be conceded. While our naive American way of estimating every man's merit by his salary is a little over-simple, and at least some of the players who find their way into these emergency groups have been *premier prix* men from well-known conservatories and are excellent artists, no doubt such a half-casual group, whatever its individual personnel, must lack the long habit and routine of even an orchestra like our Philharmonic, rehearsing year in and year out, though under different conductors, and still more that of a super-instrument like the Boston Symphony, shaped by a single hand. But are we not in danger of over-valuing mere technical polish, after all more prized in periods of decadence than of fresh artistic growth, and of letting concern with such external polish, and wit's personalities of its purveyors (virtuoso worship) get in the way of our joy in deeper, more essential artistic

qualities? Many of us have felt for some time that much that is most precious in expression is habitually sacrificed by our show orchestras to this high technical finish (somewhat, if the comparison may be allowed, as in the dress shirt of commerce, comfort and livability are sacrificed to the inhuman polish of the laundry) and that music too often dies behind these glittering facades of notes. There is such a thing as playing a phrase with such brilliant finish, or with such overwhelming oratory, that it loses all trace of the shy almost apologetic tentativeness of human utterance.

When we incline, therefore, to a pride more mechanical than aesthetic in the wondrously perfect string tone of the Boston Symphony or the fact that in a whole Philharmonic concert there has not been a single false horn-note, it is chastening to remind ourselves what fearsome scraping and blowing Beethoven for example, and indeed all composers in more creative and therefore more groping and experimental periods than ours, had to put up with. The concert at which his Fifth and Pastoral symphonies were first performed lasted four hours, in an unheated hall, in mid-winter. There were a good many false entries among the inadequately rehearsed players, and one complete breakdown and fresh start. It must have sounded more like an emergency orchestra than the Philadelphia or the Boston.

Sincerity Supercedes Brilliance

Not, of course, that there is any virtue in false horn-notes for themselves, nor that technical imperfections are not always distressful to a true artistic sensibility. The point, more subtle than that, is simply that it is always a mistake to sacrifice internal truth (including its necessary modesty and restraint) to external brilliance, and that, *per contra*, we can put up with a good deal of external crudeness in an utterance that has sincerity and a right adjustment of values. Or, to express it another way, we might say that an orchestral performance should be not a show, but an utterance; and that whatever tends, as hyper-polish does, to arouse awe and admiration for a show, and to encourage, in performers, press, and public, the attitude of showmanship, is really injurious to art, while healthful to it is whatever induces us to hear in it an utterance, a communication of beauty from heart to heart. Our hearts are what we should open to music, along with our ears and our minds—but not our mouths! Now, is it not painfully evident that, in spite of exceptions like Toscanini, whose greatness lies precisely in his always being concerned primarily with the music, the dominant tendency in our metropolitan musical centres today is toward this attitude we may call the open-mouthed one, toward the stressing of virtuosoism, technical finish, polish, luxury, wayward eccentricity of interpretation, letting balance, just but quiet eloquence, in a word, beauty, go hang?

Not long ago one of the leaders of our New York press discussed, in the manner now so beloved of journalists, our virtuoso conductors, in luscious personal detail. Of



Three of the Outstanding Conductors of the Federal Emergency Relief Orchestras: Above Left, Chalmers Clifton; Above Right, Eugene Plotnikoff, and, Left, Franco Autori

mental, often hesitating growth of art rather than to its finished or even decadent perfection. Who can say how much promise such an atmosphere may hold for a new growth of the art spirit among us here and now, to replace our long servitude to Europe, latterly grown a little sterile, with something more local, vital and hopeful?

This healthier air of hopeful experiment and of democratic co-operation that the emergency orchestras seem to be bringing with them, great as the promise it holds for our ways of apperceiving traditional music, is even more exciting in the possibilities it opens up to us in the creation of new music. It may help us to vitalize not only the past, but the present and the future. Nor is this help primarily the merely practical one of giving our composers more opportunities to try out their work than can possibly be afforded by organizations run for an aristocratic (or plutocratic) public and obliged to take note of the box-office, though even here the results are notable, and nowadays many American works are being heard that would never have been heard but for the new orchestras. But their chief gift to us is again more subtle than this, an attitude rather than a result: an attitude tolerant of imperfections in its zest for discovery, an attitude interested, friendly, expectant. ("Is not the attitude of expectation," asks Thoreau, "somewhat divine?—a sort of home-made divineness?") Growing art is always full of faults and crudities, stumbling, uncertain, not merely child-like but childish. It is always ignored by the conventional who can see only what already exists, despised by the snobs, ridiculed by the smart-Alecks. To the sophisticated it must always appear "simple," in the bad sense rather than the good. Its crudities cannot survive long enough to seek their own maturity in an atmosphere of conventional indifference or snobbish contempt; it can breathe only the more generous air of democratic humility.

In a recent profoundly creative book on National Music, a book as likeable as it is wise, Ralph Vaughan Williams, who has himself contributed so decisively to the present rebirth of English music, recommends to us, his American cousins, not merely the use of our own folk-music as a touchstone for the sincerity of our style (not so simple a matter in our "melting pot" as in his smaller, more compact island) but, above all, the cultivation of this spirit of humility, simplicity,—foolishness if you will—which holds so much more promise than all the sophistication that now occupy us.

"All artistic movements which have produced great men," he reminds us, "have

(Continued on page 37)

one of them he said: "He has . . . fashioned his orchestra into a brilliant, lush, magnificently sounding, and ostentatious instrument"—the characterization was evidently offered as praise. Of another orchestra: "It seems to us the finest instrument in the world for tone, for orchestral balance, for the perfection of the various choirs, for precision, attack, polish and anything else you can think of." It apparently did not occur to him that we might think of music. Alas, poor music! In the sister art, the drama, we do not have to content ourselves with Salvini's Hamlet, or Sothorn's Hamlet, or Hampden's Hamlet; we can turn our backs on the theatre altogether, with its garishness and its false values, and betake ourselves in peace to Shakspeare's Hamlet. But where shall we find Brahms's Brahms?

"More Local, Vital and Hopeful"

Well, we might answer, may we not hear it precisely from these emergency orchestras, despised as they may be by the mechanical perfectionists? What the Brahms music, like all great music, needs, we must remember, is to be played intelligently and accurately, eloquently but not rhetorically, as nearly as possible as it is written. Now some of the conductors of the new orchestras are not only excellent, sensitive, experienced musicians, but men in the nature of the case not yet spoiled by our popular adulation system. Comparatively free from the temptation to posturing and effect-mongering, they can concentrate, like Beethoven in his cold hall, on the music itself, played a little raggedly perhaps (what does that matter?) but in the spirit of a common effort and joy of players and listeners. Here we may have, in a word, a social atmosphere of sincerity and co-operation favorable to the experi-

The National Federation of Music Clubs

A Salute to Its Leaders

*The Seven Officers Who
Direct the National
Affairs of 5,000
Clubs*



THE FIRST VICE-PRESIDENT
Mrs. Elmer James Ottaway
of Port Huron, Mich.



THE TREASURER
Mrs. H. L. Miller
of Madison, Wis.



Underwood & Underwood

THE PRESIDENT
Mrs. John Alexander Jardine
of Fargo, N. D.



THE SECOND VICE-PRESIDENT
Mrs. T. C. Donovan
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Mrs. Henry Schurmann
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THE CORRESPONDING SECRETARY
Mrs. H. Carroll Day
of Albert Lea, Minn.

Federation History a Fine Record of Achievement



© Bachrach

Mrs. Elmer James Ottaway, Past President, Incumbent First Vice President and National Chairman of Young Artists' and Student Musicians' Contests

Winners of National Young Artists' Contest (1915-1933)

1915—No National Contest. Winners of District Contests who performed at Biennial in Los Angeles:

Voice: Kathryn Meisle, New York; Alexander Gray, Evanston, Ill.; Mildred Shaughnessy, El Reno, Okla.; Julia Jack, Portland, Ore.

Violin: Wallace Grieves, Lacon, Ill.; Winston Wilkinson, Lynchburg, Va.; May Anderson, Salt Lake City; Helen Boyle, Ithaca, N. Y.

Piano: Aurora LaCroix, Boston; Carol Robinson, Chicago; Prudence Neff, Birmingham, Ala.; Julia Kitchen, Fresno, Cal.

NATIONAL WINNERS

1917—Voice: Marie Loughney, Schroom Lake, N. Y.; Violin: Graham Harris, Detroit; Piano: Solon Robinson, Northampton, Mass.

1919—Voice: Ruth Hutchinson, Los Angeles; Violin: Terry Farrell, Fort Worth, Texas; Piano: Arthur Klein, New York.

1921—Voice: Devora Nadworney, Bayonne, N. J.; George B. Smith, Chicago; Violin: Herman Rosen, Cleveland; Piano: Enrique Ros, New York.

1923—Voice: Gladys Burns, Newark, N. J.; Cooper Lawley, Chicago; Violin: Alma Borneman, Columbus, Ohio; Piano: Nellie Miller, Oklahoma City, Okla.

1925—Voice: Kathryn Noll, Cornwall, Pa.; Violin: Catherine Wade-Smith, New York; Piano: William Beller, New York.

1927—Voice: Kathryn Witwer, Chicago, 1st, Hilda Burke, Baltimore, 2nd, James R. Houghton, Somerville, Mass., 1st, Robert Wiedefeld, Baltimore, 2nd; Violin: William Levitt, Chicago, 1st, Helen Berlin, Philadelphia, 2nd; Piano: Hazel Hallett, Boston, 1st, Ethel Flentye, Chicago, 2nd.

1929—Voice: Soprano, Elsie Craft Hurley, Baltimore, 1st, Marie Herron Truitt, Milwaukee, 2nd, Contralto, Virginia Kendrick, Pittsburgh, 1st, Vera F. Keane, Roxbury, Mass., 2nd, Tenor, William Hain, Brooklyn, 1st, Norman Price, Denver, 2nd, Baritone, Raymond E. Eaton, Danvers, Mass., 1st, Paul Jors, Chicago, 2nd; Violin: Philip Frank, New York, 1st, Phyllis Feingold, Chicago, 2nd; Piano: Florence Frantz, Philadelphia, 1st, Annabel Hess, Cleveland, 2nd.

1931—Voice: High Voice, Helen Stokes, Baltimore, 1st, Martha E. Dwyer, Dayton,

National Presidents of National Federation of Music Clubs in Chronological Order

Record made by Ella Lord Gilbert from records available at the last Biennial

Presidents Elected at Biennial Conventions.

Temporary Chairman elected at meeting in New York, June 28, 1897

Nat'l Pres.

1st Elected January 28, 1898
2nd Elected May 3, 1901
3rd Elected May 22, 1903
4th Elected June 10, 1905

5th No record of how elected
6th Elected May 11, 1907
7th Elected May 29, 1909 (Re-elected)

8th Elected March 31, 1911
9th Elected April 26, 1913 (Re-elected)

10th Elected July 2, 1915
11th Elected April 21, 1919 (Re-elected)

12th Elected July 4, 1919
13th Elected June 15, 1921
14th Elected June 17, 1923 (Re-elected)

15th Elected June 13, 1925
16th Elected April 27, 1927 (Re-elected)

17th Elected June 16, 1929
18th Elected June 27, 1931 (Re-elected)

19th Elected May 26, 1933

Mrs. Theodore Sutre

Mrs. Edwin F. Uhl
Mrs. Curtis Webster
Mrs. Winfred B. Collins
Mrs. Russell R. Dorr (served until August, 1905)

Mrs. Julia E. Kinney
Mrs. C. B. Kelsey
Mrs. C. B. Kelsey

Mrs. Julia E. Kinney
Mrs. Julia E. Kinney

Mrs. A. J. Ochener
Mrs. A. J. Ochener

Mrs. F. A. Seiberling
Mrs. J. F. Lyons
Mrs. J. F. Lyons

Mrs. Edgar Stillman Kelley
Mrs. Edgar Stillman Kelley

Mrs. Elmer James Ottaway
Mrs. Elmer James Ottaway

Mrs. John Alexander Jardine



Mrs. Edgar Stillman Kelley, Past President, Now Chairman of Legislation

Kelley. *Cantata* for Women's Voices, Charles Bennett. *Trio* for Violin, 'Cello and Piano, Louis Victor Saar. *'Cello Solo*, Louis Victor Saar.

1927—*Trio* for Violin, 'Cello and Piano, Gustave Strube. *Federation Song*, Ethel



Mrs. John F. Lyons, Past President, Now National Parliamentarian

2nd, Low Voice, Louise Bernhardt, Melrose, Mass., 1st, Kathleen Sauerwald, Milwaukee, 2nd, Operatic High Voice, Helen Stokes, Baltimore, 1st, Martha Stokes, Baltimore, 1st, Martha E. Dwyer, Dayton, 2nd, Operatic Low Voice, Mary Gordon Ledgerwood, New York, Louise Bernhardt, Melrose, Mass., Men's High Voice, George Tinker, Providence, R. I., 1st, John Barr, Brooklyn, 2nd, Men's Operatic High Voice, George Tinker, Providence, R. I., Nick Economu, Montezuma, Ga., Men's Low Voice, Earl Lipp, Baltimore, 1st, John Wilson Crosby, Cincinnati, 2nd; Violin: Samuel Thaviu, Wilmette, Ill., 1st, Izler Solomon, East Lansing, Mich., 2nd; 'Cello: Lillian Rehberg, Chicago, 1st, Elizabeth Reeves, Seattle, 2nd; Organ: Ruth Spindler, Lawrence, Kan., 1st, Henry D. Herried, Madison, Wis., 2nd; Piano: No award for 1st prize, John W. Shaum, Milwaukee, Wis., 2nd. (Bethel Mayes of Seattle, played in the finals).

1933—Federation \$1,000.00 Winners: Voice: Edward Austin Kane, New York; Violin: Byrd Elyot, Seattle; 'Cello:

Louise Essex, Indianapolis (Schubert Memorial); Organ: Marion Clayton, Brooklyn; Piano: Dalies Frantz, Ann Arbor, Mich. (Schubert Memorial); Voice: \$500.00 Winners: Genevieve Rowe, Wooster, O.—Mezzo-soprano, Lucille Fletcher Hart, Minneapolis—Opera Voice.

American Composers' Competitions and Commissions Winners

1909—Rhapsody for Orchestra—*Culprit* Fay, Henry K. Hadley. Vocal Work—*The Lost Child*, Arthur Shepherd. *Sonata in F* for Piano, Arthur Shepherd.

1911—*Suite Symphonique* in E Flat, G. W. Chadwick. *Symphony* in F Minor, Arne Oldberg. *Trio* for String and Piano, Henry Albert Lang. *Trio*, Henry V. Stearns. *Trio*, Horatio Parker. Special Prizes: Song—*Villa of Dreams*, Mabel W. Daniels. *Three-part Song* for Women's Voices, Mabel W. Daniels.

1913—Symphonic Poem, *The Siren Song*, Deems Taylor. Choral Work in Large Form with Orchestral Accom., *The City in the Sea*, Arthur Shepherd. Operetta for School Children, *Hiawatha's Childhood*, Bessie M. Whitley.

1915—Opera, *Fairyland*, Horatio Parker.

1917—*String Quartet*, Frank E. Ward. *Concerto* for Piano and Orchestra, Ralph A. Lyford. *Sonata* for Violin and Piano, Harold Webster. *Organ Solo*, Harvey B. Gaul. Song, Edith Lobdell. Chorus for Women's Voice, *In the Carpenter Shop*, Fay Foster.

1919—*String Quartet* in B Minor, Henry Holden Huss. *Organ Solo*, *Theme Arabesque and Fughetta*, Van Denman Thompson. *Organ Solo*, *Sonata* in F Minor, Joseph J. McGrath. *'Cello Solo*, Helen Crane, Scarsdale, N. Y.

1921—Oratorio, *The Apocalypse*, Paolo Gallico.

1923—Lyric Dance Drama—*Pan in America*, Carl Venth, composer of score, Robert Francis Allen, libretto. Chamber Music—*Spring in Sicily*, Irene Berge. *Violin Solo*, Joseph McGrath.

1925—American Opera, *The Echo*, Frank Patterson. Symphonic Poem, *The Pit and the Pendulum*, Edgar Stillman-



Mrs. Ella Lord Gilbert, Historian, Who Has Compiled the Accompanying Information About Federation Activities

Lobdell Reed. Three-part Chorus for Women's Voices, *Slumber Songs of the Madonna*, May A. Strong. *'Cello Solo*, Franz Kuschan. *Symphonic Poem*, C. Hugo Grimm. Chamber Music, *Four Episodes*, Ernest Bloch. *'Cello Solo*, *Sonata*, Louis Victor Sarr.

1931—Symphonic Poem, *Excalibur*, Louis Adolph Coerne. Three-part Chorus for Women's Voices, *Spring in Heaven*, Frances McCollin.

1933—No prize compositions. At the board meeting in Washington, D. C., May, 1932, John Powell of Virginia was commissioned to write a symphonic work based on Anglo-Saxon folk themes. This work is not completed. Mrs. Annabel Morris Buchanan was also commissioned to write a women's chorus with small orchestra, based on folk themes. Her work is *Come All Ye Fair and Tender Ladies*.

WITHERSPOON TALKS ABOUT THE NEW OPERA ERA

General Manager, with Reins of Administration Already Well in Hand, Says Opera Will Be on Same International Basis—Subscription Drive Opened—Plans to Improve Auditions—New Talent To Be Developed in Every Way Possible—Declares That He Enjoys Life More than Ever Before—Larger Future for the Ballet Is Considered—Brooklyn Series and Sunday Night Concerts Dropped—New Features for Tuesdays or Sunday Evenings—Repertoire and Singers to Be Announced Soon

By QUAINANCE EATON

THE new Metropolitan regime is under way! With the opening of a drive for subscriptions, the new era may be said to have started—and bravely. And Herbert Witherspoon, *generalissimo* of Metropolitan Opera affairs, whose hands have already capably grasped the reins of complicated opera management, finds himself enjoying life as never before, even with enough work to stagger any man less than a glutton for work, and enough troubles to the square minute to perplex any mind less than a model of clearness and coolness.

"Satisfactions far outweigh difficulties," seems to be the motto of the noted one-time Metropolitan singer, who has brought a long experience in back-stage problems, as well as the specialized knowledge of an impresario to a particularly complex job.

"The administration side of artistic affairs has always fascinated me," said Mr. Witherspoon, "and I am more than delighted and more than a little humble before these enormous responsibilities. It is necessary, of course, to get the machinery to moving smoothly, to organize, and in some instances, reorganize. For there will be changes, of course."

On International Basis

"But let me state, first of all, that the Metropolitan winter season will continue on the same wide international basis. We shall give operas of many countries, and, in most cases, in their original languages."

"Those changes you spoke of," I hinted, "are awaited eagerly, perhaps anxiously in some quarters. Are they to be as drastic as some people have feared or hoped, depending on their point of view?"

"I want everybody to know that I value the traditions of the finest lyric theatre in the world," he replied. "That is what we must build on."

"There is too much good, too much tried and true, in methods of long standing. All we can do is try to take advantage of what is good in new methods, and keep ourselves flexible to change without rushing impetuously into every new avenue of seeming improvement the moment it is opened."

"Subscriptions" the Watchword

"Change must depend upon the people themselves. The public must have a voice in whatever we do, and that voice will express itself in public support. It is the many we have to consider now instead of the few. We must give the many what they want. Few 'angels' remain to foot the bills nowadays. We have considered this in every step we have taken. That is why our drive, just opened at a truly stimulating meeting in the home of Myron Taylor, is directed towards more subscriptions—subscriptions instead of donations. We want people to pay money, and to get some-

thing in return for it. 'Subscriptions' is our watchword, to the amount of an additional \$50,000. More people, less

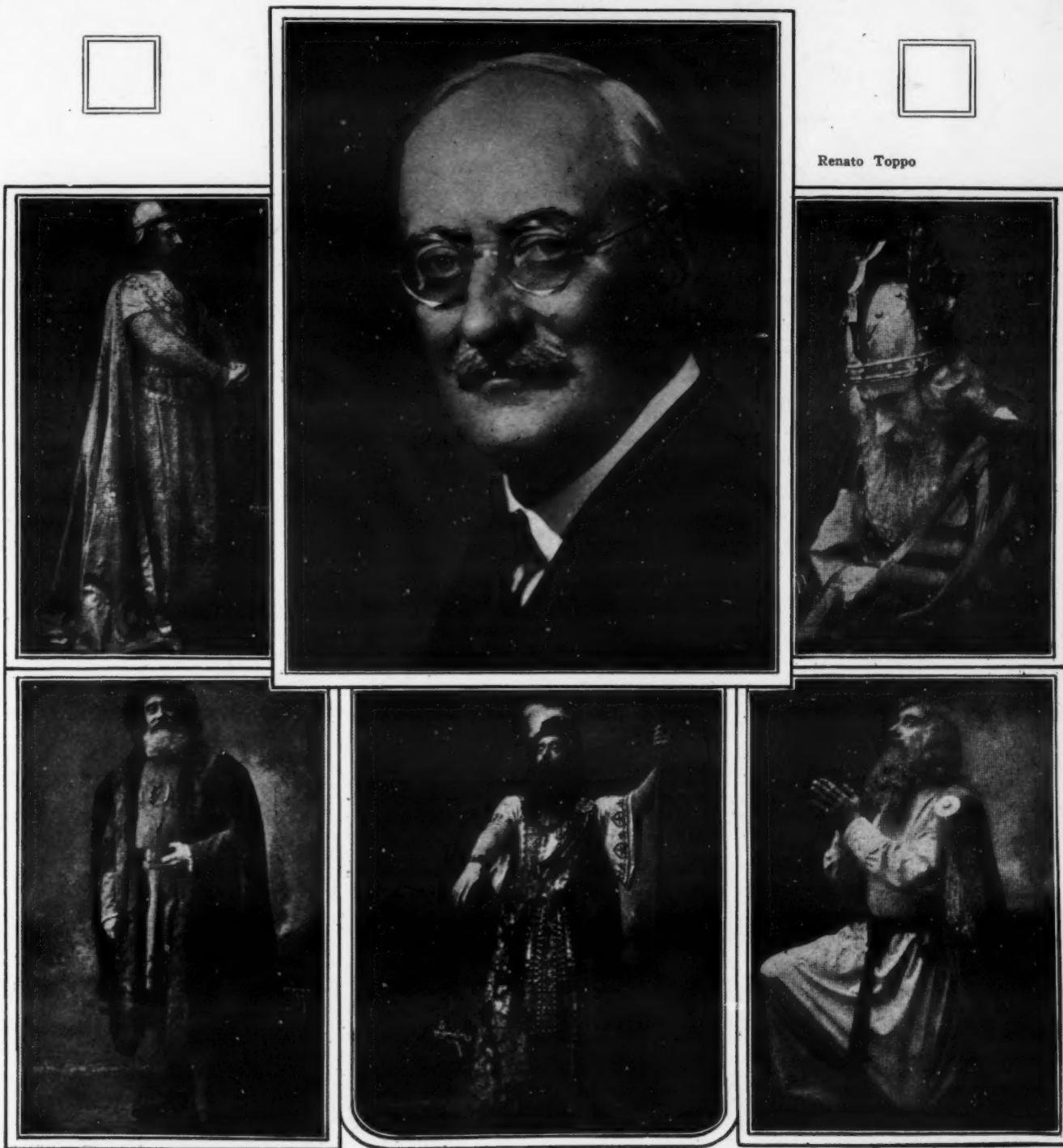
"Yes, a big one. We must do something about auditions. They are one of our greatest problems just now."

"You mean—I know you must have been swamped, snowed under," I murmured.

"I am feeling very strongly on the subject at the moment," he said. "Perhaps it is the fact that we are known now as an American management, that makes everybody believe, as all good Americans do, that this is a free country. Our auditions are, in truth, open to everybody. We try to be eminently

"Indeed it does," I responded. "And how many out of the sixty-nine—?"

"A few promising voices. The rest were unfit, unprepared, with little or no idea of what constitutes ability to be an opera singer—the knowledge of roles, of languages, of experience on the stage. We cannot be expected to be an experimental laboratory, although in the supplementary season, beginning in May, 1936, we hope to present new talent, as you know. Of course, it is unfortunate that there are not many opera houses in America where young singers can receive training and experience. But the Juilliard has done some brilliant work in this respect and there are a few



Herbert Witherspoon: As the New General Manager of the Metropolitan Appears Today (Centre) and Some Glimpses of the Roles He Assumed When a Leading Bass at the Opera House. From the Left, Above, the King in Lohengrin and King Mark in Tristan und Isolde. Below, Pogner in Die Meistersinger, Sarastro in The Magic Flute and Gurnemanz in Parsifal

financial burden for each one, returns in the form of performances which we hope will satisfy them. It is not a particularly new change of front—it has been evident for several years. But we must face it definitely and definitely apply ourselves to the cultivation and acknowledgment of a new attitude in our relations with the public."

"And how about other changes?" I persisted.

fair. But I cannot understand how so much obviously incompetent material is allowed to be presented for audition at the Metropolitan Opera House, as is too often the case.

"I will give you an example. One day we heard sixty-nine singers. Yes, I was exhausted. With the exception of two or three, we allowed each one to sing an aria all the way through, some we asked to sing an additional number. That seems fair, doesn't it?"

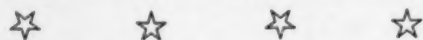
other channels. The Metropolitan must be, as it always has been, the goal for the best. On the other hand, I want it understood that we are desirous of finding good material which we plan to develop in every way possible."

"Do you have a definite scheme for the improvement of audition conditions?" I asked.

"I am considering very seriously the institution of a preliminary hearing to weed

(Continued on page 49)

GOLDEN VOICES for the SILVER SCREEN



GRACE
MOORE

The Heroine of the Glamorous One Night of Love Is Now Working on the Columbia Picture, Love Me Forever. In July, She Goes to M-G-M Studios to Make Another Film



LILY
PONS

The Petite Soprano of the Metropolitan Will Have Her First Experience in Films When She Goes to Hollywood on July 1 to Sing in a Picture Entitled Love Song, for RKO



HELEN
JEPSON

Under Contract to Paramount Pictures, the Metropolitan Soprano Will Probably Sing in Two Films, Beginning to Work on June 1



GLADYS SWARTHOUT

The Rose of the Rancho Is the Picture in Which the Metropolitan Mezzo Soprano Will Be the Star, the Belasco Play Revised and Modernized. She Reports at the Paramount Lot on May 6

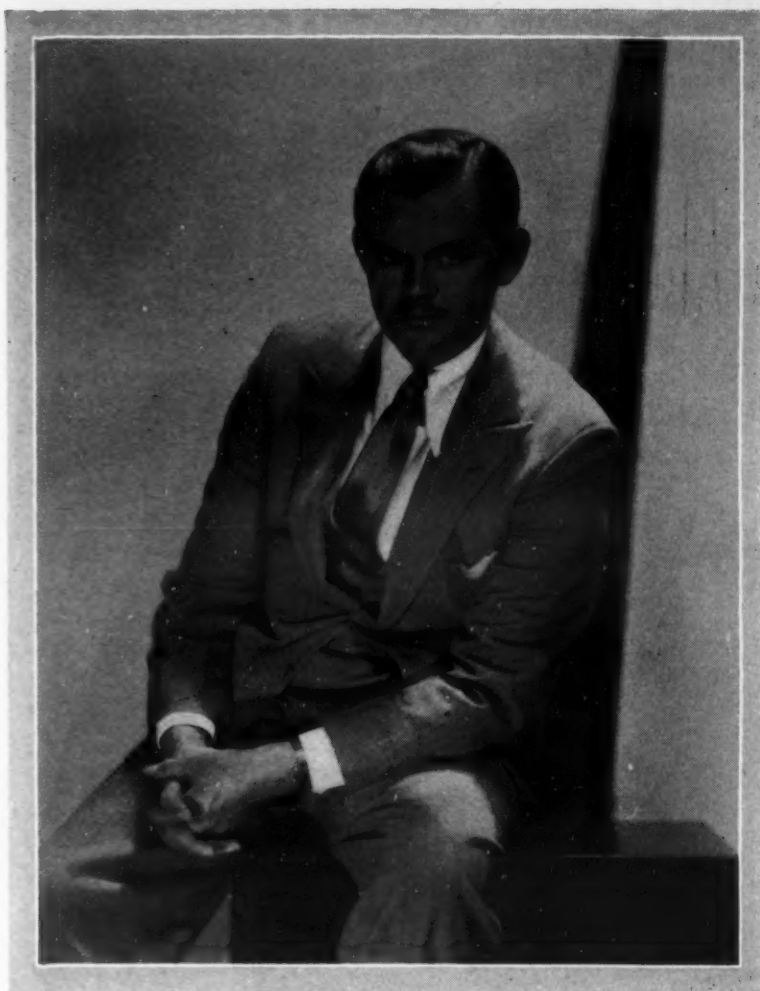
HOLLYWOOD BOUND—four heroes of opera and concert

☆ ☆ ☆ ☆



LAWRENCE
TIBBETT

The Diamond Horseshoe Is the Title for the Metropolitan Baritone's New Film, To Be Made by Twentieth Century Pictures, an Important Unit of United Artists



NELSON
EDDY

The Captain Warrington of M-G-M's Naughty Marietta Will Soon Make Another Picture for This Company, Possibly Maytime



NINO MARTINI

For His First Experience in the Films, the Metropolitan Tenor Leaves for the Coast on May 15 to Make a Romantic Picture Supervised Personally by Jesse Lasky, with the Fox Studio



RICHARD BONELLI

The "Voice Behind the Screen" in Paramount's Enter, Madame, the Metropolitan Baritone Will Probably Sing in Another Film Soon, This Time Visibly as Well as Audibly

GOOSSENS FINDS SIGNIFICANT MODERN MUSIC RARE

Distinguished Conductor and Composer Laments the Paucity of Inspiration in Musical Creation in Letter to Cincinnati Critic—Says "Modern" Is Confused with "Contemporary" and That the Latter Need Not Imply the Former

CONFUSING the word "modern" with the word "contemporary" is what has made the trouble in people's thinking about "modern" music, declares Eugene Goossens, conductor of the Cincinnati Symphony and himself a noted composer. This statement occurs in the opening of a letter to George A. Leighton, critic of the Cincinnati *Enquirer*, replying to the latter's previous analysis of the symphony programs in the light of the relative amount of "modern" music played in eleven programs.

The paucity of inspiration in many nations, the lack of successors to the great "moderns" of recent times and the longing of a sympathetic conductor to produce significant new works with the attendant despair at not being able to find them are salient points brought out by Mr. Goossens in his letter to Dr. Leighton, which continues:

AFTER reviewing the actual works played by our orchestra so far this season, you—rightly—by a process of elimination, arrive at the conclusion that only two of the novelities performed can truthfully be called "modern." Incidentally, you do me the honor of including one of my own works in the pair mentioned.* I am afraid, however, that compared with Hindemith's magnificent *Matthias the Painter*—the other work mentioned by you—my own opus answers too much to the description of a neo-classic "pastiche" to be properly included in the company of its more distinguished running-mate.

However, there are undoubted similarities of technical device, in spite of the fact that whereas I pour some very new wine into a remarkably antique bottle, Hindemith produces an infinitely more original and sparkling decoction (without a trace of known or recognizable flavor) and presents it to his public in brand-new containers. True, he uses an old label, but that is merely a compromise, for, so far as form is concerned, the work is no more a symphony than is Respighi's *Pines of Rome*!

But it is not of all this that I would write you. In your article you—again rightly—make the following comment in reference to the above two works: "... they, strangely, in view of the sentiment existing against modern music, were instantaneous and outstanding in their effect on the audience's enthusiasm." (For obvious reasons I will eliminate further reference to my own work, which owed much of the audible portion of its success to the enthusiasm of my loyal friends of the orchestra. But the Hindemith's the thing!)

You—and others—may pertinently ask why, if this peculiar brand of "modern" music achieves such a what is known as "audience-success," I don't play more of it!

The answer is: "Because there isn't any more."

I can hear the howl of anguish arising from the camps of the "ultras" on

*Concertino for double string orchestra.

IN an analysis of the season's first eleven programs of the Cincinnati Symphony by George A. Leighton, the able music critic of the Cincinnati *Enquirer*, in that newspaper last month, Dr. Leighton showed that criticism of the programs on the score of "too much modern music" was unjust, both to the programs and to modern music. Eugene Goossens, conductor of the Cincinnati Symphony, himself a distinguished figure among composers of the contemporary British school, wrote to Dr. Leighton what to us is a telling reply. By nature far from being a pessimist, Mr. Goossens, facing the facts, has made an exposition which is far from encouraging. But he has set down fearlessly what he believes to be the situation.

Let no one think him not well disposed to music in advanced idiom. For it was he who gave the first London concert performance of Stravinsky's *Sacre du Printemps* back in 1921 with his own orchestra of 120 when that work was considered anathema by the vast majority of musicians, music lovers and music critics, in short, by almost everyone.—Editor, MUSICAL AMERICA.

reading these words, a howl in which your own wail will be as nothing (that is, if you decide to wail). But the lamentations evoked by my assertion will never equal the state of gloom in which I, and the few who may agree with me, sit dismally silent, contemplating the withering landscape on which the green promise of a new active musical vegetation has given place to an aspect of increasingly barren, droughty sterility.

As a composer and director of a famous orchestra, it is my pleasant duty to keep in

Eugene Goossens (Right), Conductor of the Cincinnati Symphony, with George A. Leighton, Music Critic of the Cincinnati "Enquirer," to Whom Mr. Goossens Has Written of His Opinion on Modern Music



touch with all the latest and most important manifestations of "modernism." Consequently, every new available score should be, and is, en route to me for examination as soon as the European and American catalogues announce its publication. My business office, too, harbors an evergrowing stack of manuscript scores sent me for examination and possible performance from all quarters of the globe.

Only recently I performed a work by a Syrian-Arab which I think the equal of any manuscript work submitted for my consideration during the whole of the past season. Tastes and opinions differ on the subject of works such as those of Fuleihan Nassif, but so much the better for that!

In view of the above, it can hardly be alleged against me that I am indifferent to the present scene. This also includes the American scene, at least two works of which, figuring recently in my programs, came in for a severe castigation from your pen. That's your privilege: to record your impressions—which you do like the well-informed musician that you are.

Last week, in your perspicacious review, you mentioned the names of three men—Schönberg, Weil, and Berg—with the comment that the inclusion of any one work from the pens of this famous trio would have at least aroused more discussion, however unfavorable, than the actual works which figured in my—for once—somewhat conservative program. The incumbency of my illustrious predecessor, Fritz Reiner, happened to coincide with the period during which the two last mentioned were turning out some of their most interesting work. Consequently, the most

important orchestral works of these gentlemen have already been played here.

As for the first mentioned—now an honored guest of these shores—I performed the only two works of his available for orchestra (the *Five Orchestral Pieces* and *Verklärte Nacht*, both as "dated" as the *Dodo*) as far back as 1921.

Let's face it! Is not the whole "Mittel-Europa" idiom (with the possible exception of Bartók's) long since dead and decently interred? Is it not true that the musical language of Jonny spielt auf and *Wozzeck* has received its decent innings on the concert platform? Isn't it already a little old fashioned and a trifle "vieux jeu?" Do the pathological introspections of Berg's *Lulu*, for instance, really hold us enthralled?

Where are the younger men—the successors of the aforementioned? Small wonder they aren't heard of; the idiom they chose was sterile at its outset! Year after year the International Society for Contemporary Music holds its annual festival of brand-new music at Florence or Prague or Venice or elsewhere. How many of the works it presents survive an initial performance? I recall serving on the jury of this organization in Zurich shortly after the war, and I recall, too, that, even at that time, my distinguished colleagues and I waded through something like 250 scores without discovering a single masterpiece.

But it isn't only the "Mittel-Europa" group that is declining. Where are the products of New Italy? Such masters as Casella and Pizetti certainly don't belong to it. Even Respighi has ceased to fur-

Present Outlook Is Described As a "Withering Landscape"—
"Green Promise of a New Active Musical Vegetation Has Given Way to Barren Droughty Sterility"

nish us with his annual tonal picture of the Rome of the Caesars! What has become of the gifted young Rieti? Where, too, are the products of the "New Russia?" Or young Mr. Shostakovich (and his musical pornographies) the best the Soviets can send us? Must De Falla sustain on his thin shoulders the whole of the musical reputation of the Spaniard? Where is the Barcelona group of radicals which promised so much fifteen years ago? Where the successors of Ravel, Roussel, Milhaud, and the other Frenchmen of the Diaghileff period? Can any of the redoubtable Hindemith's compatriots be classed within a mile of him? And must Sibelius become a fashionable habit in order that the paucity of great composers in the Scandinavian locale be duly impressed upon us? And what about the two great English-speaking nations? (Heavens! What thin ice I'm skating on!) True, I haven't yet heard the new symphonies of my countrymen, Vaughan Williams and Walton—said to be sensationally fine music—nor have I yet seen the scores of those Americans who are at last beginning to realize the inspirational potentialities of their own country. "Nous verrons."

I write as one hunting eternally for the "modern" work which shall grip our audiences in the same way as certain paintings (American Gothic, *Threshers' Dinner*, etc.) have gripped the imagination of the great American public. Paintings modern in spirit, yet based, like all worth-while work, on the tradition of the Mighty Ones. What I seek doesn't have to be cacophonous in order to fulfill my requirements. Nor does it have to be based on mathematical processes, or "Surrealisme," or any other "ism." All I seek is good music.

And so, in this period of unease, we await patiently the turn of events, the while such figures as Strauss, Sibelius, Stravinsky, Ravel, and others whom I shall not name, condescend to offer us, from time to time, the things which serve to remind us of our origins.

EUGENE GOOSSENS

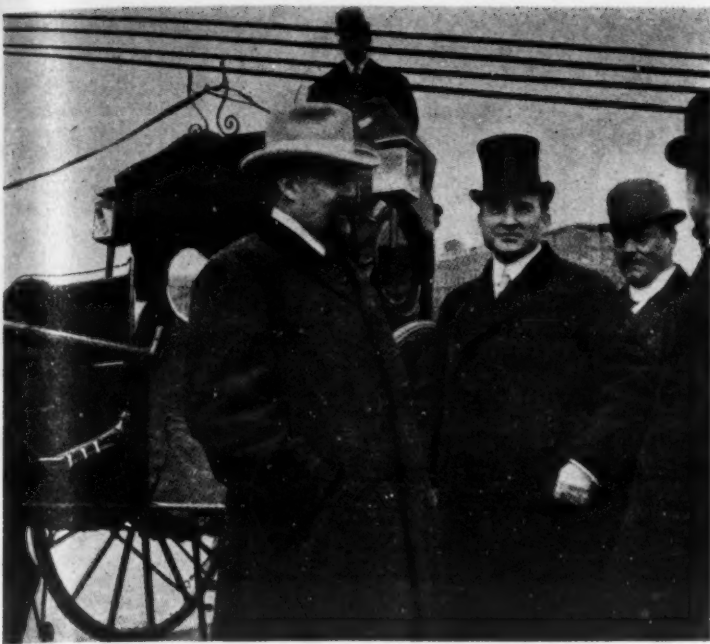
Orpheus and Mount Vernon Men's Glee Clubs in Joint Recital

FLUSHING, L. I., April 20.—The Orpheus Glee Club of Flushing, assisted by Rosa Tentoni, soprano of the Metropolitan Opera, gave its spring concert here on April 6. The club was also assisted by the Mount Vernon Men's Glee Club. Miss Tentoni sang *Ritorna Vincitor* from Aida, Rossini's *Tarantella*, Carew's *Love's a Merchant* and other songs. Alice Taylor was the excellent accompanist. The clubs sang works by Palmgren, Grace Leadenham Austin, Logan, Protheroe, Maunders and others.

Musicians Club Meets

The monthly meeting of the Musicians Club of New York was held at the Waldorf-Astoria on the evening of Mar. 26. The first part of the program, designated *Seria*, was given by Kathryn Newman, coloratura soprano; Frances Blaisdell, flutist, and Virginia Duffey, accompanist. Miss Newman sang a group of Italian songs and the *Mad Scene* from *Lucia di Lammermoor*. Miss Blaisdell played a group of solos and also the obbligate to the *Lucia* excerpt. The second part of the program, designated *Trivia*, was under the direction of Leonard Liebling, assisted by Carl Tollefsen, who recited comic poetry; Horace Braham, actor, who told stories, and Nate Leipsic, magician.

GIULIO GATTI-CASAZZA



Metropolitan Memories
of His Long Regime,
1908 - 1935

1908

Met at the Dock by His Co-Director, Andreas Dippel, When He Arrived on the Lusitania, on May 1. Right, a Portrait of Mr. Gatti at the Time He Became Head of the Metropolitan



1909

Enter Rosenkavalier. Mr. Gatti with Richard Strauss (Seated) and Alfred Hertz, Who Conducted

The Opera War with Hammerstein, as Seen by a Cartoonist



1910

A World Premiere. Mr. Gatti-Casazza with David Belasco, Arturo Toscanini and Giacomo Puccini at the Time The Girl of the Golden West Was Produced



International

1934

Planning the Repertoire for the Twenty-seventh and Final Season of His Regime



1916

Those Were the Days! Mr. Gatti After Eight Years at the Helm



News Events

1932

Reconciled. The General Manager and His One-Time Star Conductor, Arturo Toscanini, End Their Long Estrangement



Metro-Goldwyn-Mayer

BECAUSE it analyzes so well one of the elements of Nelson Eddy's success, "his characteristically American vitality," and because it conveys so vividly the spirit of an Eddy recital, we reprint this excerpt from a review by John Williams Rogers in the Dallas Times Herald of April 10, 1935:

"There was something which gave his recital a distinctive vitality and we are racking our brain to see if we have ever really encountered it before, in a concert hall. We believe it may prove a significant aspect of concerts in the future.

"Before we discuss this distinctive quality a word about Mr. Eddy himself seems in order. In him there come together in extraordinary fashion exactly those gifts of which managers must dream. To begin with he has a magnificent voice well placed, which he can use admirably. To this are added distinct gifts for acting. He has clean-cut good looks sufficiently robust to combine the impressiveness of the football star with the glamour of the leading man of the theater. And finally, he is fairly bursting with that vitality which we like to think is characteristically American.

"The Americanism of his concert was, in fact, the thing that made it unique. From beginning to end, he was completely and naturally American. He understood how we felt out in front and what we were thinking, and he had the imagination and the courage to relate himself unaffectedly to us."

Featured this season
on such outstanding
broadcasting series

as

FIRESTONE
GENERAL MOTORS
and FORD HOURS

Nelson Eddy

Star of
Latest Sensation

KANSAS CITY STAR

"Nelson Eddy combines a virile masculine presence, a magnificent voice, a talent for acting, and a sense of humor within the confines of his well built person. Mr. Eddy hung up a boot when Nature played Santa Claus. He's got what it takes to make you believe in heroes."

DETROIT NEWS

"He looks like a composite of all the best Hollywood leading men."

INDIANAPOLIS STAR

"A fine baritone with a vigorous, manly way about him. Destined to be the reigning sensation among singing actors for a long time to come."

BOSTON HERALD

"To Nelson Eddy go the loudest cheers of all. This sturdy young opera, concert and radio baritone reveals in this, his first leading role, an agreeable presence, acting talent, a nice comedy touch, and a fine, ringing, resonant voice. It is a pleasure, not only to hear but to see him."

ATLANTA GEORGIAN

"The musical find of the year. A big, fine-looking chap with a big robust baritone voice."

PHILADELPHIA BULLETIN

"A triumph such as no other singer, outside of Lawrence Tibbett and Grace Moore has scored in the past."

NEW YORK RECITAL

March 17, 1935

TIMES

"Mr. Eddy's art at this recital embraced all the requirements of beautiful singing, not only as to voice and production, but style, diction, and the ability to create and sustain a mood."

HERALD TRIBUNE

"Nelson Eddy's song recital provided material for considerable rejoicing on the part of the reviewer."

AMERICAN

"Sealed anew his right to fame and fat fees. Intelligently planned and expertly delivered, Eddy's offerings impressed and enthused through beauty of tone, eloquence of mood, and finish in diction and phrasing."

POST

"One of the loveliest voices on the concert stage. An honest voice, remarkable for its range, smoothness, and power."

ST. LOUIS

GLOBE DEMOCRAT

"Handsome, personable, and with a rich, rousing baritone that is nothing short of ideal for screen purposes. The cinema is enriched by both his voice and his personality."

CONCERT MANAGER

Division of COLUMBIA CONCERTS
113 WEST 57th STREET

THEODORE

MUSICAL

Star of

May 1, 1935

For
Metro-Goldwyn-Mayer

November

San Francisco
Opera

Past
Concert

Jan. 15, 1935

Concert
Eastover

FOR DATE

EXHIBITION

of concert, Opera, and Radio

Nelson Eddy

of the Motion Picture World

May 1, 1935

Herald
New York
Metro-Goldwyn-Mayer

November, 1935

San Francisco
Opera House

Pasadena
Civic Auditorium

Jan. 15 to 20, 1936

Cincinnati
East Avenue

VIEW
FOR DATES

EXHIBITION:
NAGEL ARTHUR JUDSON, INC.
A CONCERT OF COLUMBIA BROADCASTING SYSTEM
NEW YORK
MORE AT THE PIANO

NEW YORK PREMIERE

"NAUGHTY MARIETTA"

TIMES

"Mr. Eddy's distinguished baritone immediately insured him a spot-light on the screen. A modestly masculine style of acting that makes him additionally attractive."

HERALD TRIBUNE

"Triumph by Nelson Eddy. Brilliant baritone voice. Thoroughly masculine, engaging, good looking. Predict an impressive career in the singing cinema."

AMERICAN

"For in Nelson Eddy the screen has found a thrilling thrush, possessed not only of rare vocal tone, but of personality, trouping talent, and form and features cast in the heroic mold."

POST

"An acting presence in addition to a rich and pleasing voice."

WORLD-TELEGRAM

"The hero of the hour. Brilliant baritone voice, handsome presence and natural manner. Overnight the toast of the film colony."

SYRACUSE JOURNAL

"Eddy now jumps right into the top ranks of singing movie stars."

BECAUSE it answers a question music-lovers will ask—has Nelson Eddy "Gone Hollywood"?—we reprint Robert A. Simon's review from The New Yorker of April 6, 1935:

"The newest singing star of the films, Nelson Eddy, is no stranger to me. I've been hearing this accomplished young baritone through several concert seasons, and even if he didn't happen to be a cinema celebrity, you'd find his recitals interesting. When he sang in Town Hall a little while ago, some of the listeners thought that there was a Hollywood touch in some of his interpretations, but if shrewd, imaginative, and musical projection of a song implies a Hollywood touch, let's have more Hollywood touches! Mr. Eddy always dramatized some of his songs, but he has acquired a surer, more pointed manner of presenting them; and in the more conventional business of singing an ancient air principally for the sake of making pretty tones, he can hold his own with any of his competitors."

BALTIMORE NEWS AND POST

"The new personality is Nelson Eddy, one of America's greatest baritones, but who is revealed as still more than that on the silver screen. He gives himself to us as a motion picture actor and singer of such power and charm that it is futile to attempt to say what the future may hold for him. Certainly grand things."

LITERARY DIGEST

"Nelson Eddy of the concert stage is a revelation in the part of the hero. Handsome, engaging, manly, and the possessor of a splendid baritone voice, Mr. Eddy is destined for a successful career in Hollywood."

SPRINGFIELD DAILY

"Never has the screen heard finer singing. Here is a man with everything."



Maria Malibran Has Premiere at Juilliard

Simon - Bennett Stage Work, Dealing With American Sojourn of Famous Opera Singer, Ably Produced—Kiesler Sets Provide Charming Background For Romance of New York in the 1820's

By OSCAR THOMPSON

MARIA MALIBRAN, book by Robert A. Simon, music by Robert Russell Bennett, a work American in scene and subject as well as authorship, was accorded a favorable reception at its premiere in the theatre of the Juilliard School of Music on April 8.

Four performances were given in as many days, all under the baton of Albert Stoessel and with Alfredo Valenti in charge of the stage. As with other operas given at Juilliard, there were alternating casts. Outstanding in the initial success of the production were the distinctive and charming settings of Frederick J. Kiesler.

To refer to Maria Malibran as "an American opera" is to invite dispute as to what constitutes opera. The work might better be styled "a musical romance" or "a comedy with music." So much of the text is spoken rather than sung, and so much of the music assumes an incidental character in accompanying rather than projecting the dialogue, that Mr. Bennett's occasional lyrical expansions have the casualness of some types of operetta or musical comedy.

Unlike opera or musical comedy, however, Maria Malibran places no reliance on song hits, unless two interpolations of music more than a hundred years old are to be so regarded. Home, Sweet Home, which originally did operatic duty in the Bishop-Payne Clari, the Maid of Milan, is one of the two. Una voce poco fa, transferred bodily from Rossini's Barber of Seville, is the other. They do more than contribute atmosphere for an opera about a singer of the days when they were young. They afford that personage her two chief opportunities to sing.

Entertaining as Comedy

However it is to be labelled, this much-spoken, sometimes-sung Maria Malibran is, as American operas go, "good theatre." Mr. Simon, the versatile music critic of *The New Yorker*, applied to his book the lessons he had learned as a translator of librettos for practical stage purposes. He chose a glamorous subject and contrived an ingenious tale. The sojourn in New York of the young daughter of Manuel Garcia the elder—though a matter of only two years—has remained a picturesque episode in the brave days of the city's past. Maria Garcia's unhappy marriage to the merchant, Malibran, her Sunday appearances thereafter as soloist at Grace Church, and her workaday adventures in the tessellated theatrical life of the times, are tempting bait for any lover of either the historical or the romantic.

At that time (1825-1827) La Malibran's world fame was still to be made. She was only seventeen when she arrived as a member of her father's itinerant troupe, to sing at the Park Theatre in New York's historic first season of Italian opera. She was nineteen when she returned to Europe, forsaking thereby her detested and bankrupt husband. She was twenty-eight when she died, exhausted as the result of keeping a festival engagement soon after she had been the victim of a riding accident in which she was thrown and dragged by her horse. The nine years that followed her



Gottsch

Scene from the Second Act of Maria Malibran, with Setting by Frederick J. Kiesler, as Presented at the Juilliard School of Music. In the Picture are Gean Greenwall, Judith Doniger, Emily Stephenson, Arthur de Voss, Martha Dwyer, Risé Stevens and Floyd Worthington



Robert Russell Bennett, Composer of the Score of Maria Malibran

return to Europe saw her sweep like a meteor through the operatic firmament. She never returned to America.

La Malibran's two years in New York were of small joy to her. But aside from her first appearances in her father's company and her subsequent hymn-singing at Grace Church, New York has reason to remember her as an early proponent of opera in English, the records disclosing that she was cast in such works as "The Devil's Bride" and "Love in a Village," the while her father, brother and other former associates were barnstorming in Italian opera in Mexico and elsewhere. Her sister, Pauline, afterward Mme. Viardot, was a child of four, too young for such an Odyssey.

Libretto Humorous and Wistful

Mr. Simon's little play accepts for stage purposes the venerable and commonly believed legend that the elder Garcia sold the still juvenile Maria to the supposedly wealthy Malibran for the funds necessary to continue his operatic adventures. (That Garcia never got the money and that it was Maria who supported Malibran is also accepted as fact, but Mr. Simon has had no occasion to go into that.) The play makes little further pretense to the historical, and since it is concerned only with

the singer's American days, there is no reference to the love affair that eventually was culminated in her marriage to the violinist, de Beriot. Instead, the necessary adventure of the heart involves a young New Yorker, one Phillip Cartwright, who meets Maria by chance at Vauxhalls Gardens after he has aroused her curiosity by inditing amatory verses to her. It is the eve of her wedding to Malibran. Realizing what is involved for both of them, she asks that this first meeting be their last. But when Phillip, in turn, is about to be married, she goes as an entertainer to a reception given by his fiancée's mother, there to shock her hostess, the prudish Mrs. Prescott, by appearing in the "tights" of her Romeo costume.

Then and there, Phillip's engagement is broken off. Having found a way for Maria to have her marriage annulled, he forces her to make a choice between her career and complete domesticity with him. Sadly, she rejects his suit. To friends, who ask her what is wrong, she says that this is "the next to last chapter of a romance that will have no last chapter." She must fulfill the destiny prepared for her as a child, when, between sobs and shrieks, her merciless father compelled her to master the technique of song. The story ends on a note of pathos as the lovers say their farewell and Maria returns with her friends to the theatre. Musically, as well as theatrically, this wistful close is an effective one.

Maria is the only member of the Garcia family to figure in the play. The much maligned husband, Malibran, is mentioned frequently, but never introduced in person. Of actual New Yorkers of the time, only the fashionable poet, Fitz-Green Halleck, and the French musician, D. G. Etienne (at one time an assistant conductor of the early Philharmonic Society) appear on the stage. Maria sings a song attributed to Etienne and he plays a part in influencing her to remain an artist. Halleck is quoted in a poem to the city's Volunteer fire brigade, converted into a species of song more boisterous than musical.

These characters are all sketchily drawn. The slender score makes little or no attempt at musical characterization. As a detail worth remembering, La Malibran was not, as the Juilliard performances would indicate, a light, high coloratura soprano, but a mezzo who had extended her com-

MARIA MALIBRAN, opera in three acts. Book by Robert A. Simon. Music by Robert Russell Bennett. Albert Stoessel, musical director. Alfredo Valenti, stage director. Stage settings and costumes designed by Frederick J. Kiesler. Alternate casts:

Dolly Morton	Annemary Dickey
Virginia Perry	Margaret Preuss
Jacob von Post	Harold Boggess
Fitz-Green Halleck	Gean Greenwall
Cornelia Bayard	Renaldo Rovers
Philip Cartwright	Risé Stevens
D. G. Etienne	Beatrice Gilman
Maria Felicita Garcia	Allen Stewart
Peter Corlear	Arthur de Voss
Renfield	George Britton
Mrs. Prescott	Floyd Worthington
Claire Prescott	Helen Marshall
Annette	Josephine Antoine
A Street Singer	Richard Browning
Eudoxia Zikk	Eugene Ramey
Stuyvesant Sturtevant	Judith Doniger
	Emily Stephenson
	Signé Gulbrandsen
	Albert Gifford
	Children
	Gloria Fry
	Norman Duffey

pass and who had need to resort to various tricks of the trade to cover up some weak spots in the middle register.

The more obvious virtues of Mr. Simon's well-knit book, other than its attractive subject, are found in his witty and slightly ironic lines (not altogether free of twentieth-century-isms) which "speak" naturally and are reassuringly singable whenever the composer has permitted them to be sung. Aside from their touch of satire, they communicate something of wistfulness and nostalgia. The comedy moves, it holds interest and it yields, generally, the feeling of expertness.

Music Expert But Tenuous

The music, also, is expert. If it is somewhat less successful than the book, this is not due to a lack of technical resource. The composer, in an avowal of his aims, explained in advance, as his preferences, almost everything that militates against his work. Among other things, he confessed that he is "not fond of mere melodic inspiration." This is precisely what his opera, if it is opera, lacks and needs. The protracted applause bestowed upon the Barber of Seville air, neatly incorporated as Maria's showpiece in the reception scene—where it is accompanied by a group

(Continued on page 53)

Viola Mitchell

**TOPS HER EUROPEAN TRIUMPHS WITH
A BRILLIANT FIRST AMERICAN TOUR
INCLUDING AN UNPRECEDENTED
RECORD OF TEN ORCHESTRAL
APPEARANCES**



"The best woman violinist we have heard since Maud Powell was at her best."
—Minneapolis Tribune.

"Played superbly—with the innate finesse of a great artist."
—Boston Transcript.

"An artist of remarkable gifts and accomplishments."
—Washington Herald.

"A musicianly performance." —New York Herald Tribune.

"Viola Mitchell scores shouted triumph. The conservative Thursday subscribers took her to their collective hearts with shouts of welcome and great applause."—Chicago Herald and Examiner.



Renato Toppo

- "Easily one of the most outstanding musical figures that has graced Orchestra Hall. We must employ the greatest encomiums in writing about her."—Chicago American, February 15, 1935.
- "MISS MITCHELL SEEN ON WAY TO FAME" (Headline). "There were words around the lobby comparing her to a young Maud Powell, with the salient points on her side, rather than on Miss Powell's."—Chicago Tribune, February 15, 1935.
- "She proved the most artistically satisfying of all the women violinists ever appearing as soloist with this organization."—Minneapolis Journal, December 11, 1934.
- "VIOLINIST WINS INSTANT PRAISE AT DEBUT" (Headline). "Undeniable status as an artist, vigorous bowing, a pure tone. She deserved and received unusually warm applause from a delighted audience."—New York American, January 6, 1935.

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COOLIDGE FESTIVAL HELD AT LIBRARY OF CONGRESS

Kolisch Quartet Acclaimed in Beethoven, Berg and Bartók Works—Gordon Quartet, with Sheridan, Gives Fine American List by Porter, Janssen, and Carpenter — Stravinsky Program Draws Big Crowd—Averino Soloist—Colorful Music, Including Malipiero Sonate Played by Paris Quintet

By ALICE EVERSMAN

WASHINGTON, April 20. — The Festival of Chamber music sponsored by Elizabeth Sprague Coolidge at the Library of Congress concluded on April 9 with a concert of compositions by American composers in the morning and a program exclusively of Stravinsky's works in the evening. Quincy Porter's Quartet No. 3, Werner Janssen's Quartet No. 2 and John Alden Carpenter's Quintet for piano and strings were played by the Gordon String Quartet, with the assistance of Frank Sheridan, pianist, in the Carpenter number.

The Americans presented one of the most interesting of these illuminating expositions of modern music. A distinct individuality of style and a genuine musical honesty were refreshingly evident in each number. In juxtaposition to some of the preceding works and in retrospect after the Stravinsky program, these composers showed more authentic inspiration and a closer knitting of the harmonic plan than their contemporaries.

Mr. Porter's Quartet is solidly constructed with a poetic touch of not too fanciful a nature. The three movements contain a refreshing candor which combines with an arresting sincerity of purpose, the whole expressed with a fine structural knowledge.

Not disdaining to make use of American jazz rhythms, Mr. Janssen has woven these into the design of his quartet. The continuity is skillfully sustained and a vitality and ardor lifted his composition to first place on the program. Force of personality and a vigor pervade the four movements. The agitato and the comodamente are moments when he has allowed imagination free rein without conformation to a special form but in the last two movements, largamente and ritimico, he has consciously allied his inspiration to the Negro spiritual and jazz. The vivid force of this work brought an enthusiastic outburst from the crowded auditorium.

Carpenter Work Well Played

Carpenter's quintet received an exceptionally beautiful interpretation. Here the shadow of an older musical form cannot be overlooked in spite of its generous modern color. It is a noble work in which modern angularity is rounded out throughout its masterly construction with warming melodic strains cleverly interspersed. Its naturalness, sincerity and abundantly satisfying musical content were an excellent balance to the imaginative flights of the other composers on the program.

The largest crowd turned out for the evening program of Stravinsky's works. Expectancy charged the atmosphere, for the schedule promised to show the versatility of the composer through the years from 1913 to 1934. The artists were the composer, accompanying for Samuel Dushkin, the Gordon String Quartet, Mr. Sheridan and Olga Averino.

The group of songs sung expertly by Mme. Averino was the only comforting moment on the program. With the exception of his Divertimento played with Mr. Dushkin in a former concert here, Mr. Stravinsky's other offerings were a gross abuse of the nomenclature, music. However great the desire to progress with the modern musical trend and the eager interest in new expositions, no honest intelligence could find any stimulation in either form or content as used by Mr. Stravinsky in his Suite from L'Histoire du Soldat, Concertino or Duo concertant.

movements bear a qualifying title. Whether, as designated, *gioviato*, *amoroso*, *mis-terioso*, *estatico*, *Zappassionato*, *tenebroso*, *delirando* or *desolato*, Mr. Berg has caught the intrinsic combination of tones to express these psychological sentiments sometimes drawing on seldom used mechanisms of the stringed instruments to arrive at an exact portrayal. The whole is ecstatic in character and deeply personal, written with a new flowering of modern harmonies not easily grasped but powerful and arresting. As strange as his musical expression is also his subject matter yet both arouse

feeling ardently present yet veiled in its disclosure, seemed enmeshed in the very tone of the instruments.

Bartók Premiere

The Bartók Quartet was commissioned by the Library of Congress and played for the first time in public as the last number of this program on April 8. In contrast to the preceding suite, its lack of the imaginative flights was the first impressive point. It honestly treats of folk melody with a healthy vigor and positiveness. There is little attempt at amenity and no subtle play of light and shade. It is written with a marked continuity throughout its five movements on an atonal basis. The players gave it the same careful reading as the other two numbers divulging every iota of its musical meaning with intuitive skill. The three numbers of this morning program proved to be the outstanding performance of the entire Festival from the point of view of interpretation and the response of the audience.



Elizabeth Sprague Coolidge, (Left) Sponsor of the Annual Chamber Music Festival at the Library of Congress



The Kolisch Quartet (Above) Was Heard at the Coolidge Festival During Its First American Visit

The serious concentration of the audience, in spite of the moments when amusement could not be restrained, was a startling evidence of the credulity of the American public.

Kolisch Quartet Hailed

The first morning concert following the Bach-Handel concert reviewed in MUSICAL AMERICA for April 10, brought a rare experience. It was the first appearance here of the Kolisch Quartet of Vienna and the program was Beethoven's Quartet in B Flat, Op. 100, Alban Berg's Lyric Suite and Béla Bartók's Quartet No. 5 in B Flat. This admirable ensemble gave such an astonishing performance of the Beethoven quartet that, at the finish, the audience rose to its feet spontaneously to add further honor to its wildly enthusiastic demonstration of pleasure at the superb interpretation. Not within memory has a like manifestation of emotion sounded in this auditorium. The musicians played the work from memory and with the original Grand Fugue used as finale.

Such a *tour de force* alone would have been worthy of great acclaim, but in addition the superfine attunement of the four artists in interpretation, the exactness of coordination in tonal color and nuance and their emotional affinity was of rare quality. Individually, the artists played with rich personal feeling which nevertheless submitted without loss to the exigencies of the ensemble.

The Lyric Suite of Berg proved to be of great originality with unusual instrumental effects superbly handled. The six



John McCormack, Soloist in the Bach-Handel Program Which Opened the Festival

the mental and emotional interest of the listener.

In the difficult matter of transmitting the evanescent sentiment, the Kolisch Quartet again showed its mastery. The delicate and mysterious atmosphere of the composition, through which surges a passionate

Another capacity audience greeted the Paris Instrumental Quintet at the third concert on the evening of April 8. A varied program in which interesting combinations of instruments were used, formed one of the most colorful performances of the festival. The members of the Quintet, René Le Roy, flutist; Pierre Jamet, harpist, René Bas, violinist; Pierre Grout, violist; and Roger Boulme, cellist, individually as well as in combination, were heartily applauded for their polished playing.

The most keenly anticipated work was Malipiero's Sonate a cinque, commissioned also by the Library of Congress and given its premiere that evening. A lyric significance pervades, and a certain swiftness of accumulating idea passes through the three movements which were played without pause. The instrumentation is not burdensome but appropriately chosen to give out a real inspirational content. A touch of melody adds to clear, frank writing that holds a shadow of the classic outline. Malipiero seems to have sought to sketch in a mellower mood providing a changing rhythmic background for his play of fancy. The work is one that carries interest for ultra-modernists and the less venturesome musician alike and even at a first hearing, discloses the qualities that augur a long life and an increasing desire for more hearings.

The program opened with the quaint eighteenth century Sonate en Quatuor op. 12 No. 1, by Gabriel Guillemain and Mozart's Quartet in D for flute, violin, viola and cello. In the 1743 Sonate by Guillemain, which is subtitled *Conversations galante et amusante*, the combined tonal color of the flute, violin, harp and cello was ideal for giving out the courtliness and airy daintiness of the work. Replacing the harp with the viola, another tonal tinge in the Mozart quartet was employed to bring out the graces of that exceedingly lovely number.

Albert Roussel's Serenade, Op. 30, fol-

(Continued on page 37)

"THE AUDIENCE APPLAUDED, STAMPED AND CHEERED"

Baltimore Sun, Feb. 16, 1935.

Eidé Noréna

Prima Donna Soprano, Metropolitan and Paris Operas

Again Unanimously Acclaimed by Critics

● "A masterpiece of singing."
—New York World-Telegram

● "A happy illustration of a prima donna's success in the difficult and elusive art of song interpretation."
—New York Sun

● "Pure and even quality of voice, always persuasive and communicative."
—New York Times

● "Songs ravishingly sung."
—Boston Globe

● "One of the rarest musical thrills of many seasons."
—Boston American

● "Such a combination of voice, technique, intelligence and artistic feeling is rare."
—Boston Transcript

● "Eidé Noréna has so many virtues that it is a pleasure to enumerate them. Her interpretation shows fine understanding."
—Washington (D. C.) Herald

● "The sheer perfection of her voice, the exquisite balance of her tones are a source of continuous delight."
—Washington (D. C.) News

● "Among all of the voices vaguely catalogued as 'soprano,' the type possessed by Mme. Noréna is the most appealing, expressive and useful for recital singing of the sort we are apt to hear too little of in these days. Hers is no soulless and purely instrumental coloratura, nor is it of the limited and strictly lyric variety, but a happy combination of the two, showing the brilliance and elegant fluency of the former linked with the warmth and emotional power of the latter. She produces a tone of rare beauty and vitality, unmarred by apparent physical effort or vain mannerisms, while to her refinement of style and technique she adds sincerity of interpretation and the charm of a gracious and unaffected personality."
—Colorado Springs Gazette, Mar. 2, 1935.

● One of the most accomplished and gifted singers to be heard in Baltimore for no little space, is Eidé Noréna. A singer whose fine natural voice has been polished to a point of artfully artless technique, the transition throughout the length of its wide range being exquisitely smooth, and Mme. Noréna's crescendo and diminuendo, both for single notes and phrasing, are things of delight. Her pure tone and splendid breath control were especially notable. The artist's rather elfin personality is quite captivating, and she has mastered a magic fashion of transforming the color of her voice from silver, for the French and Russian group, to gold, for the aria from 'Traviata' presented with true operatic bravura."
—Baltimore News and Post, Feb. 16, 1935

● "At Peabody Institute, Eidé Noréna appeared before an audience that left the hall convinced that they had heard the most finished vocal recital of the season. Hers is a voice of considerable natural charm and her technical equipment permitted her to accomplish the most difficult feats with consummate ease."
—Baltimore Eve. Sun, Feb. 16, 1935

CAPTIVATES LARGE AUDIENCE (headline)

● "Her singing is marked by a restraint that only the great achieve because she has true musicianship and the confidence which comes only to those endowed with remarkable natural gifts. The ease of her singing and the purity of tone, are the most striking characteristics of this singer. The charm and warmth of her personality and the dramatic feeling with which she imbues her interpretations made Mme. Noréna's appearance a memorable occasion."
—The Bismarck (N. D.) Tribune, Feb. 26, 1935.

NORENA HOLDS AUDIENCE RAPT (headline)

● "Gave the richness of her talent—effortless, she displayed a perfect technic—conscious at all times not only of the grandeur of her voice but also of the depth of her drama. With consummate skill, she gave to all a convincing reality."
—Fargo (N. D.) Forum, Feb. 22, 1935.

● "Admirably displayed power and brilliance—her voice soared clear and high in a thrilling display of vocal acrobatics."
—Bloomington (Ill.) Daily Pantagraph, Mar. 5, 1935.

"A
WELL-NIGH
PERFECT SINGER"

Washington (D. C.) News,
Jan. 3, 1935



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Singers, Instrumentalists, Dancers Vie in New York Recitals

Musicians Representing Many Fields of Activity Present Interesting Programs—League of Composers and Beethoven Association Give Final Concerts of Season—Poldi Mildner and Vladimir Horowitz Greeted by Large Audiences—Ruby Mercer, Naumburg Prize-Winner, Makes Auspicious Debut—Katherine Ruth Heyman Offers All-Scriabin List—Dessoff Choirs Heard in Unusual Works—Doris Doe Soloist with Singers Club

CONCERT activities in New York during the past fortnight have remained high both numerically and in point of intrinsic merit, practically every type of recitalist having been represented. Choral programs of interest were given by the St. Cecilia Club, the Dessoff Choirs, the Helvetia Männerchor, the United Ukrainian Choirs and organizations from Lafayette College. Abramovitch and Groke, German dancers, made their debut here, Anita Zahn, Mona Rani and José Cansino won acclaim in unusual dance creations. The League of Composers gave a list of unconventional new works at its last concert of the season. The Beethoven Association ended its season with its usual array of eminent artists.

Saint Cecilia Club Heard in Concert

The Saint Cecilia Club, Victor Harris, conductor, gave a concert in the Town Hall on the evening of April 2. Owing to the indisposition of Mr. Harris, Willard Sektberg conducted. Benjamin King was at the piano and Arthur Laubenstein at the organ. The club was further assisted by Robert Crawford, baritone; Carl Crispino and Lester Saloman, French horns. Of interest were the novelties, I saw a Fair Maiden, a fifteenth-century hymn set



Vladimir Horowitz Played for a Capacity Audience in Carnegie Hall

by Theophil Wendt, and William Berwald's Dream Chains, and sung for the first time. Mr. Crawford sang Fisher's Spanish Gold, Hammond's The Ballad of

a Bony Fiddler and other songs with warmth, a fine sense of the dramatic and a pleasing tone and he joined the chorus and assisting artists in Carl Busch's The Hunter's Horn. The singing of the ensemble was notable for sonority, faithfulness to pitch and the balance of its sections. It was heard to particular advantage in Schubert's Omnipotence, with piano and organ, Fauré's Les Roses d'Ispahan and Fourdrain's Carnaval. P.

Poldi Mildner Heard Again

Poldi Mildner, pianist. Town Hall, April 4, evening:

Praeludium and Fugue in D....Bach-Busoni
Sonata in E FlatHaydn
CarnavalSchumann
Nocturne; BarcarolleChopin
Reflets dans l'eau.....Debussy
Suggestion DiaboliqueProkofieff
Variations on a Theme of Paganini..Brahms

An audience of almost capacity proportions was moved to vocal applause and foot-stamping by the prodigious pianistic accomplishments of this fair-haired Viennese artist who has not yet passed her teens. Such casual mastery of her instrument as she possesses makes technical difficulty a thing of almost complete indifference to her, and permits her to enter into combat with ancient adversaries of the keyboard manipulator with a blandness which must cause many a more experienced colleague to gape.

Sheer virtuosity, however, can sweep a performer into representations that depart radically from the printed page and that run away with even the performer's sober intention. In the Brahms Variations and the Bach Praeludium and Fugue, Miss Mildner narrowly escaped precipitation into such a vortex. The Haydn Sonata was better calculated and more carefully styled. The Schumann also was of greater authenticity. And the Prokofieff interpretation was a bit of breath-taking wizardry. But the Chopin and Debussy pieces



Stein
Verna Osborne, Soprano, Revived a Rare Mozart Work in a Town Hall List

were accorded heavily Teutonic, Beethovenian readings. Several encores were demanded. R.

Jeannette de Geelen Gives Recital

Jeannette de Geelen, pianist, gave a recital in the Town Hall on the evening of April 5, playing the Bach-Liszt Organ Fantasia and Fugue in G Minor, followed by Brahms's Variations and Fugue on a Theme by Handel, Op. 24. A Chopin group included two Etudes, Op. 10, No. 7 and Op. 25, No. 11; the Nocturne in D Flat, Op. 27, No. 2, the Barcarolle and the

(Continued on page 34)



LAWRENCE TIBBETT

Leading Baritone of the Metropolitan Opera Company
(Mr. Tibbett has studied with Frank La Forge since October, 1922)

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—Olin Downes, N. Y. Times.

ROBERT O'CONNOR PIANIST



BOSTON RECITAL

Jordan Hall

March 12, 1935

The Critics Said:

● "Robert O'Connor is a pianist of fine and solid accomplishments. His technique is firm and capable for any demands that he may make upon it. His tone is always of good proportion and of a strength and massive quality when required. Moreover, Mr. O'Connor plays in good taste. . . . He played authoritatively—the Chopin pieces were well done, especially the Etudes. He also showed a fine sense of proportion in his playing of Debussy, one was glad that he gave us the 'Terrasse des Audiences' (a lovely work) and that fine, sarcastically drawn character, General Lavine."

—A. W. W., Boston Herald, March 13, 1935.

● "Robert O'Connor, who is new to Boston, although a regular recitalist in New York, abides, to all appearances, by the French tradition in pianism which stresses a certain type of precision and fastidious approach. The result is restrained, polished, and ostensibly in good taste. . . . He brought firm technic, fluency and understanding. There was also to be remarked a wide range of nuances from the most delicate shades to commanding fortissimi."

—A. V. B., Boston Transcript, March 13, 1935.

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CAPITAL FEDERATION NOTES PROGRESS

Senior and Junior Groups Busy in Radio and Recital Work —Plan Student Contest

WASHINGTON, April 20.—The District of Columbia Federation of Music Clubs, Gertrude Lyons, president has converted seventy-five musical organizations to the spiritualizing force of music to the child and adult by co-operation and combined effort towards the purpose of a higher standard of music in the city of Washington. This local organization is fortunate in having leading musicians as officers; Mrs. Eva Whitford Lovette, first vice-president; Mrs. Dorothy Neff Tyler, second vice-president; LaSalle Spier, third vice-president; Mary Junkin, recording secretary; Mrs. Fanny Amstutz Roberts, corresponding secretary; Mrs. J. Lester Brooks, treasurer; Andrew Clifford Wilkins, auditor.

The senior clubs and choirs have taken part in weekly radio music appreciation programs under the supervision of a committee of four: Thelma Callahan, chairman, Helen LeFevre Lyon, Tamara Dmitrieff and Gertrude Dyre, who have been responsible for one program a week for fifty consecutive weeks, these recitals being mostly instrumental ensembles with a few choral programs augmented with a few historical facts.

The junior clubs under the supervision of Mrs. James L. Guion, junior state counselor, have given one junior recital a month commencing with November, 1934, when the classic and romantic composers, American composers, European composers of the nineteenth century, European composers of the twentieth century and a second program of American composers have taken these young musicians, ranging in age from five to eighteen years, through six consecutive concerts and on May 25, two concerts, will finish the season and will be designated Junior Day. Robert Ruckman arranged a program for young organ students and junior choirs for the April concert. These junior recitals are stimulating to the young student and materially help to raise the standard in their young minds as pupils are presented by several teachers on the same program, and all are anxious to do their very best.

New Clubs Added

The history of the D. C. F. M. C. is kept up by Mrs. Frank S. Westbrook and the National Magazine chairman is Grace Powell. Many new clubs have been added to the membership as well as individual members through the splendid work of Mrs. Mary Windsor and Mrs. Celia Luce, Extension Committee. Mrs. Dale Quarton has been active planning a junior contest that will take place on May 4.

Mrs. Lovette, chairman for the Student and Young Artists' Contest had a splendid response from both classes of young musicians, when three were selected to go to the Capitol District Contest, one of whom was selected there to go on to the Biennial contest to be held in Philadelphia, April 23 to 30.

When Mrs. Franklin D. Roosevelt was approached and asked if she would receive the D. C. F. M. C. as the beginning of the National Music Week celebration, she graciously responded by inviting the membership to the White House on May 7.

On Tuesday evening, a dinner will be held at the National Press Club, when Dr. John Finley Williamson will be the guest speaker, his topic being Music the National Need and on May 8, a massed



© Harris and Ewing

Gertrude Lyons, President of the District of Columbia Federation of Music Clubs

chorus of 500 voices will sing under the direction of Dr. Williamson in the Central Community Center, the Civic Community Orchestra assisting. The Church of the Brethren Choir, Mr. Hollinger, conductor, from Hagerstown, Md., and the A Cappella Choir, Ruby Smith Stahl, conductor, of Washington, will appear on the program as individual units and also assist in the final Hallelujah Chorus from The Messiah.

HARRISBURG SYMPHONY GIVES FINAL CONCERT

Henri Deering Soloist with Orchestra in Rachmaninoff Concerto Under Raudenbush

HARRISBURG, PA., April 20.—The Harrisburg Symphony, George King Raudenbush, conductor, scored a brilliant triumph in the fourth and final subscription concert of the 1934-35 season, given on April 2 in the Forum of the Pennsylvania State Educational Building. Henri Deering, pianist, was the soloist.

The program opened with the Mendelssohn's Midsummer-Night's Dream Music, which Mr. Raudenbush interpreted in fanciful spirit. In the Caucasian Sketches of Ippolitoff-Ivanoff the duet between oboe and viola in In the Village, was played by W. Dewey Williamson and Adelaide Sanders. This work was followed by Elgar's Pomp and Circumstance and Strauss's Blue Danube.

Mr. Deering enjoyed a triumph with his superb performance of Rachmaninoff's Second Concerto. The work was given with a bravura authority that included pianistic skill and sincere musicianship. A prolonged ovation followed the performance of the concerto, and Mr. Deering played the Chopin Fantasia Impromptu and Valse in E Minor as encores.

S. L.

Give Bach's B Minor Mass at First Presbyterian Church

In honor of the 250th anniversary of the birth of Johann Sebastian Bach, the B Minor Mass was given at the First Presbyterian Church on the evening of March 31 under the conductorship of Dr. William C. Carl, organist and choir-master of the church. The soloists were Rose Dirkmann, soprano; Amy Ellerman, contralto; Dan Gridley, tenor, and Raoul Nadeau, baritone. Charles Lichter, violinist, assisted.

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**Freed Conducts Novelties Old
and New—Piano Recitalists
Create Interest**

PHILADELPHIA, April 20.—The Chamber Orchestra of Philadelphia and Composers' Laboratory, Isadore Freed, conductor, gave the third and final program of its successful season on April 3 in the Ethical Culture Auditorium. Following its formula the organization devoted the first half of the program to revival of little heard works of classic composers, and the second half to compositions of contemporaries. In the first category were a Handel overture to the long forgotten opera, Alexander, and a concerto for piano and strings by Wilhelm Friedmann Bach. Josef Wissow gave an exemplary account of the piano part of this work which, in some ways forecast the later developments of the concerto form, and the ensemble, directed by Mr. Freed, furnished an excellent accompaniment. Two numbers of a suite, Retrospections, by Arthur Cohn, a violinist of the Chamber Orchestra and of the Stringart Quartet, were given for the first time anywhere. Titled Night Landscape and Procession, they conveyed through, or possibly despite, the modernistic harmonization and atonality, a fairly definite sense of their inspirational moods. Acurarelas Valencianas, by Eduardo Chavarri, Spanish composer, possessed the charm of melody and clearness of construction. Rout, by the British modernist, Arthur Bliss, scored for soprano, flute, clarinet, glockenspiel, harp, side drums and

Biennial to Hear Old Instruments



The American Society of Ancient Instruments is to Play at the American Federation of Music Clubs Biennial on Monday, April 29. The Members Are Ben Stad, Viole d'amour; Jo Brodno, Quinton; Josef Smit, Viole de gambe; Maurice Stad, Basse de viole, and Flora Stad, Harpsichord

strings, and conceived as a musical exemplification of revelry, had pace and spirit in the rendition. Oboe was substituted for the voice, and piano for the harp, in the version given. As an encore Percy Grainger's Shepherd's Hey furnished a rousing finale.

Alexander Kelberine and Jeanne Behrend (Mrs. Kelberine) gave the second of their subscription concerts, under the direction of Helen Pulaski Innes, on April 11 in the Bellevue ballroom, to one of the largest recital au-

diences of the season. The high rank the two have achieved as solo artists is matched by their co-operative endeavors in duo-piano programs. They have attained an amazing singleness and solidarity of touch, so that the hearer is often unaware where one stops and the other takes over. Their outstanding offering was in the Mozart Sonata in D. Almost comparable were the Brahms Variations on a Theme of Haydn and the Debussy transcription of Schumann's two Studies in the Form of A

Canon. Carlos Salzedo's Whirlwind was given a dazzling performance. Mr. Kelberine's transcriptions of the Adagio from Bach's Organ Toccata in C, preserving the feeling for the original instrument, of Rachmaninoff's song Liliacs, and of some of the Rosenkavalier waltzes.

Helen Diedrichs, English pianist, featured the Three B's in her April 4 recital in the Plays and Players Delancey Street Playhouse. To a resourceful technique, she united rare interpretative gifts. Opening with several preludes and fugues from the Well-Tempered Clavichord, in which clarity of the voices was dominant, she next offered a valid and convincing reading of the Sonata Appassionata and concluded with an extensive Brahms group, several of them pianistic *tours-de-force*, to which she brought force and fluency.

W. R. MURPHY

Next Season's Town Hall Endowment Series to Include Flagstad

Among the artists enlisted for the concerts of the sixth Town Hall Endowment Series next season is Kirsten Flagstad, new Wagnerian soprano of the Metropolitan Opera, who will appear in recital on December 21. Other noted performers engaged are John Charles Thomas, Oct. 27; La Argentina, Nov. 14; Andres Segovia, Jan. 22, Artur Schnabel, Bronislaw Huberman, and Emanuel Feuermann in joint recital, Feb. 7; Efrem Zimbalist, on Feb. 19, and Harold Bauer and the Manhattan String Quartet, March 11. The attraction for Nov. 29, not yet announced, is expected to be a coloratura soprano who will make her American debut on that occasion.

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BACH FESTIVAL IS HELD IN CHICAGO

Novel Program Played on Ancient Instruments of Composer's Day

CHICAGO, April 20.—An unusual Bach festival was held in the Goodman Theatre on April 3 under the supervision of Philip Manuel and Gavin Williamson, ensemble harpsichordists. A novel program played on the instruments of Bach's day, included the concerto in D Minor for three harpsichords and strings, three soprano arias, with flute obbligato and harpsichord accompaniment, Sonata No. 2 for viola da gamba and harpsichord, the first English Suite interpreted as a dance (and in monumental bad taste,) the first Prelude and Fugue played on the clavichord, the twenty-third Fugue from the second book and a concerto for four harpsichords and strings. Besides Messrs. Manuel and Williamson, the participants were Dorothy Lane, and Marguerite Davies, harpsichordists; Erita Thaney, dancer; David Van

Vactor, flutist; Madaline Reinecke, soprano; Walter Gras, violist, and a string quartet, consisting of Samuel Thaviu, Leonard Sorkin, Milton Preves, and Dudley Powers.

Tito Schipa sang to a delighted gathering at the Auditorium on March 31. The eminent tenor had not been heard here before this season and his followers rejoiced to find him in particularly good vocal condition. It was necessary to add many encores to the printed list. Renato Bellini was the accompanist and piano soloist.

Josef Hofmann gave his annual recital in the Studebaker Theatre on April 7. Mr. Hofmann's superlative art was displayed to advantage in a program including the Bach-Liszt Prelude and Fugue in A Minor, Schumann's Carnival, a brace of Chopin, Scriabin's Fourth Sonata and Liszt's Mephisto Waltz.

The Chicago Symphonic Choir, Walter Aschenbrenner, conductor, demonstrated its distinctive achievements in the field of modern choral effects in a concert at Orchestra Hall on April 7. Sonia Sharnova, contralto of the Chicago Grand Opera, was heard in recital at the Jewish People's Institute on April 2. Mme. Sharnova again made a deep impression by her opulent



Walter Aschenbrenner Conducted the Chicago Symphonic Choir

voice and interpretative insight manifested in classical arias and Lieder.

Vitaly Schnee, resident pianist, gave his

annual recital before a large audience in Kimball Hall on April 9. Mr. Schnee's intelligent style and technique were employed in an unusual list of music that included Beethoven's Diabelli's variations.

The Swedish Choral Club, Harry T. Carlson, conductor, accompanied by the Chicago Symphony, sang Verdi's Requiem on April 11 in Orchestra Hall. Soloists were Irene Williams, Lillian Knowles, William Miller and Mark Love.

MARGIE A. McLEOD

PITTSBURGH CHORAL EVENTS NUMEROUS

Dresden Kreuzchor and Russian Group Supplement Concerts of Local Singers

PITTSBURGH, April 20.—All Pittsburgh's singing organizations are crowding their recitals into April. Helen Keil, directing the girls at Pennsylvania College for Women, has done beautiful work among these students in creating pleasant tone quality and real musical effects. Carnegie Tech's Glee Club shared the same program under Paul Koch, assistant director. Mrs. James Stephen Martin's Madrigal Singers are on their way to the biennial in Philadelphia, their concert proceeds helping to defray expenses. The program was divided between madrigals and folk songs. Master Heriot, boy soprano, was soloist, and Homer Wickline played excellent accompaniments.

The Hebrew "Y" presented the Russian Symphonic Choir in closing its series. These singers were particularly attractive in excerpts from Russian operas by Rimsky-Korsakoff and Tchaikovsky. They also presented the traditional liturgical music and folk songs. The boys' choir from the Church of the Holy Cross sang here on its good-will tour of America. The beauty of individual voices was quite noticeable though the ensemble seemed to be lacking in balance. The Twentieth Century Club's Thursday Musicales for April brought the Pioneers Quartet of radio station KDKA, closing a season devoted almost entirely to local musicians.

Club Has Composer's Day

The Tuesday Musical Club offered its most important program of the year on Composer's Day. Madeleine Emich's Impressions of Notre Dame for piano solo and Henrietta Bodycombe's song cycle, Childhood Reflections, were especially noteworthy. Lesser songs and music for string ensemble came from Carolyn St. John, Mrs. Frederick Rohrer, Nellie Risher Roberts, Helen Roessing. Lois Johnston Chapman, soprano from Detroit, was assisting soloist.

The Shapiro Quartet also played its last program of the year—a Haydn and a Tchaikovsky Quartet and shorter works by Daniel Gregory Mason, Harvey Gaul and Griffes. This organization is the sole survivor of our various quartets.

Oscar DelBianco's String Symphonic Ensemble now seems on secure footing, having gained its patronage by the excellence of its programs and the high quality of its playing. The last concert brought announcements of its continuation. At that time music by Tchaikovsky, Hofmann, Montani, Gaul and Zitterbart was played. Jane Fortescue gave her debut piano recital in Carnegie Lecture Hall. There were works of Beethoven, Schumann, Brahms, Chopin, and Respighi given with deep musicianship.

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"The New Star on the Musical Horizon" Dr. Kurt Hetzel Wash. (D.C.) Herald, Jan. 16, 1935

NEW YORK

ERNO VALASEK DISCLOSES RARE GIFTS. ACHIEVEMENT OF VIRTUOSO WORKS WINS HEARTY APPLAUSE

"... he played Bach's entire D minor partita for unaccompanied violin, of which this warhorse is the towering close. The polyphonic voices were distinct and firm, the chording unclouded, the great arches and bridges of the structure solid. The gigue in particular was of much vitality and dash, its celerity matched by cleanness and clarity of detail. ... In the virtuoso business of the Vieuxtemps concerto in D minor and the Paganini variations, the recitalist over-rode the thorniest difficulties with impetuous assurance."

New York Times, Jan. 21, 1935

VIOLINIST OFFERS EXACTING PROGRAM

"Vieuxtemps concerto, especially the Bach Chaconne, showed remarkable musicianship besides notable technical skill."

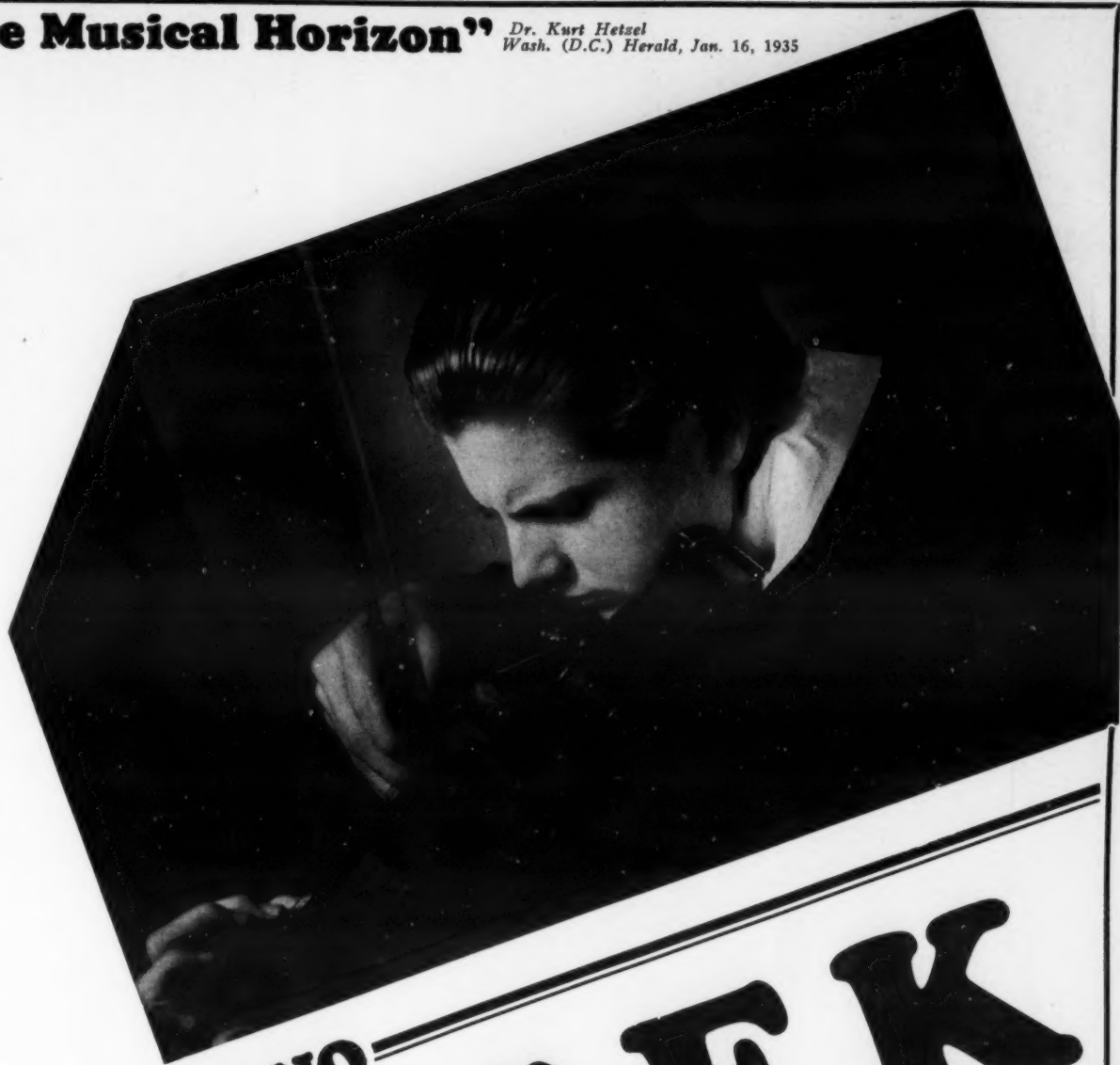
New York Herald Tribune, Jan. 21, 1935

"ERNO VALASEK displayed such technic. If that had been all, the record might be here ended. But he also showed unmistakable talent not only for his instrument, but for music, which is more important. ... That he possesses what is called temperament, cannot be doubted."

W. J. Henderson, N. Y. Sun, April 19, 1934

"I have heard many celebrated fiddlers both here and abroad who played the Bach Sonata as well as VALASEK, but in no respects loftier, more reasonable or more emotional than VALASEK—on beholding him the audience automatically raised its standard."

Samuel Chotzinoff, New York Post, April 9, 1934



ERNO VALASEK

WASHINGTON

YOUNG VIOLINIST ACCLAIMED IN WASHINGTON, D. C. RECITAL WITH MME. LOTTE LEHMANN

(Special to the New York Times, Washington, Jan. 16th)

"ERNO VALASEK, violinist, today appeared in his Washington debut with Mme. Lotte Lehmann, dramatic soprano, Metropolitan Opera Company. ... He received an ovation."

New York Times, Jan. 17, 1935

"Demonstrated at once a real musical temperament with virtuoso technic and a tone quality pure and expressive. VALASEK'S first appearance should be remembered."

Washington (D. C.) Star, Jan. 16, 1935

"He has a technic which many a veteran of the bow envies—his bowing has a dash which bespeaks potentialities of temperament ... excellently equipped for a concert."

Washington (D. C.) Post, Jan. 16, 1935

"His tone, his bowing, his finger technic, especially in double-stops, are superb—fine and clear cut performance of this new star on the musical horizon."

Washington (D. C.) Herald, Jan. 16, 1935

MAKES BRILLIANT DEBUT

"Poise—maturity—great ability—temperament—a brilliant player sensing the spirit and the fine details."

Washington (D. C.) Daily News, Jan. 16, 1935

CLEVELAND

"... Fiery in recital—virtuosity—phenomenal technic—exceptional temperament—authority and refinement of detail—a musician of strong communicative powers, bordering on supreme mastery—the potentialities of a first rank virtuoso."

Cleveland Plain Dealer, Jan. 7, 1935

VALASEK SHOWS MUSICIANSHIP

"Fire, temperament and extraordinary musicianship, expression and fluent technic were demonstrated conclusively."

N. Y. World Telegram, Jan. 21, 1935

"Won flaming violin triumphs—tremendous technic, musical mastery and warm temperament distinguished the playing of the wonderful boy."

New York American, Jan. 27, 1935

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JACQUELINE SALOMONS

"One of the most compelling performances we have heard here."

New York American, April 10, 1935



New York Times, April 10, 1935

"A gift for impassioned utterance—a surging, glowing tone. She plays with fire and temperament. There is no question of her instinct and feeling for the violin."

New York Herald Tribune, April 10, 1935

"She displayed notable technical dexterity in performances characterized by pronounced elan and vigor, refreshing zest."

New York American, April 10, 1935

"Again revealed herself as a player of deep musical sensibility. In the Franck opus she gave one of the most compelling performances that we have heard here, free in sweep, of lusty power and penetrative in feeling."

New York Evening Journal, April 10, 1935

"She has steadily increased her reputation. She played the Cesar Franck Sonata brilliantly while her other efforts were crowned with a real understanding."

Montreal Gazette, March 15, 1935

"Played in a splendid manner—full of life, rhythmic facility that was astonishing. Exquisite taste and balance."

Quebec L'Événement, March 13, 1935

"Last night's concert was a magnificent expression of youth—youth whose gifts have brought it to the highest summits of art."

RETURNING NEXT SEASON

Management: NBC ARTISTS SERVICE, RCA Bldg., New York

George Engles, Managing Director

Burgin Conducts Boston Symphony In Programs of Novel Character

Epic Poem Led by David Stanley Smith in Premiere—Giesecking Is Soloist with Orchestra in Rachmaninoff Concerto—People's Symphony Gives Final Concert

BOSTON, April 20.—The Boston Symphony, Dr. Serge Koussevitzky, conductor, entered the final semester of its Friday-Saturday concerts on April 12 and 12 after a week on tour. Richard Burgin, assistant conductor and concertmaster of the orchestra, conducted this pair of concerts for which Walter Giesecking was the piano soloist. The program:

Epic Poem.....David Stanley Smith
(Conducted by the Composer)
Symphony in G Minor, Op. 42.....Roussel
Concerto in C Minor, Op. 18,
No. 2.....Rachmaninoff
Introduction and Wedding March
from Le Coq d'Or.....Rimsky-Korsakoff

Tremendous excitement was occasioned by Mr. Giesecking's performance of the Rachmaninoff concerto as the work is inherently emotional. Under the fingers of a less discerning artist it may easily become sentimental.

Mr. Giesecking has developed a catholicity of taste which allows him to project the mood of a composition and the style of a composer to a remarkable degree, but Mr. Giesecking has also developed a deplorable tendency toward showmanship. The technical difficulties of this Rachmaninoff concerto hardly warrant the very obvious effort put forth in its accomplishment. Such unnecessary maneuvers verge on the theatrical. Were this not true it is doubtful if the usually self-possessed Friday audience would have indulged in the luxury of the hysterical applause which finally ended in a shattering of the tradition of "no encores" and which brought Mr. Giesecking back for a solo number, the Strauss Serenade.

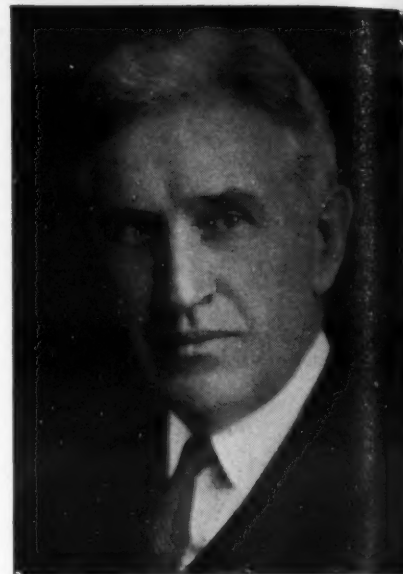
The Epic Poem of Prof. Smith received polite attention but it again emphasized the fact that a man may be a very excellent technician and may write in a scholarly manner yet fail to strike the spark which shall kindle his music to a vivid portrayal of a mood. A case in point was the Roussel symphony which followed. It is cleverly orchestrated, colorful and piquant, and it glows. It has the virtue of melodiousness plus the potency of modern contrapuntal writing and it lost nothing in the reading accorded it by Mr. Burgin whose increasing power in the field of conducting is obvious. Under his decisive baton, the orchestral accompaniment of the concerto fused well with the pianoforte solo and the item from Le Coq d'Or made a brilliant finale to a program of outstanding merit.

Sevitzky Leads Russian List

The Peoples Symphony, Fabien Sevitzky, conductor, closed its present season in Jordan Hall on April 7 with an all-Russian program:

Easter Overture.....Rimsky-Korsakoff
Schéhérazade.....Rimsky-Korsakoff
Concerto in B Flat Minor.....Tchaikovsky
Ervin Nyiregyhazi
Polovetzian Dances from
Prince Igor.....Borodin
Assisting artists: Fabien Sevitzky
Vocal Ensemble

Mr. Sevitzky has, during the past months, deepened in musical intuitiveness: his interpretations reveal less of the theatrical and more of the subtlety of the music he offers. Since the



David Stanley Smith Conducted the Premiere of His Epic Poem with the Boston Symphony

Peoples Symphony is composed of players who receive nothing by way of salary and is conducted by one who gives his services, it is entitled to the greatest credit for having maintained its announced schedule. At the conclusion of this program Mr. Sevitzky was honored by an unexpected demonstration of the esteem in which he is held by his Peoples Symphony members, his Young Musicians Orchestra and his Vocal Ensemble. It was also fitting that he should graciously recognize the earnest endeavors of his musicians during the season just completed. Mr. Nyiregyhazi contributed a vociferous and at times a brilliant performance of the Tchaikovsky concerto, which stirred the very large audience to great enthusiasm.

GRACE MAY STUTSMAN

Lily Pons Is Hostess at Reception

Lily Pons, soprano of the Metropolitan Opera, was hostess at a reception and cocktail party at her New York apartment on April 14 which was attended by a large number of her friends of the musical, press and social worlds. Among the noted guests were these Metropolitan Opera personalities: Geraldine Farrar, Rosa Ponselle, Gladys Swarthout, Queena Mario, Doris Doe, Henriette Wakefield, Elda Vettori, Edward Johnson, Fiorenza Johnson, Giovanni Martinelli, Nino Martini, Frederick Jagel, Charles Hackett, Giulio Setti, Mr. and Mrs. Richard Bonelli, Mr. and Mrs. Earle Lewis, Alfredo Gondolfi, Emanuel List, Léon Rothier and Louis Hasselmans.

MacDowell Colony Testimonial Concert Given

SAN DIEGO, CAL., April 20.—A testimonial concert for the MacDowell Colony was given at the El Cortez Hotel on April 4. MacDowell works were played by the widow of the composer and assisting artists. Charles Wakefield Cadman's Fantasy for two pianos, Dark Dancers of the Madri Gras, was played by the composer and Constance Herreshoff and a mixed quartet sang his song, Far Off I Hear A Lover's Flute. Havrah Hubbard read selections of MacDowell Colony poets.

Says the
BOSTON TRANSCRIPT
February 7, 1935

"One has no hesitation in
using superlatives to de-
scribe the performance of

BEATRICE HARRISON

NEW YORK

"Miss Harrison evoked an atmosphere of Old World witchery. Few artists this season have revealed so loving a devotion to the instrument of their choice." —New York World Telegram, February 4, 1935

"A brilliant recital."—New York Evening Journal, February 4, 1935

"An evening of accomplished, musicianly interpretations." —New York Times, February 4, 1935

BOSTON

"A perfect cello program—one of the foremost cellists of the day. Miss Harrison's performance was as distinctive as her program; one has no hesitation in using superlatives to describe it."

—Boston Transcript, February 7, 1935

"An inspiring occasion—a splendid performance." —Boston Herald, February 7, 1935

"All too seldom does Boston have an opportunity to enjoy cello performances of such high order."

—Christian Science Monitor, February 7, 1935

RETURNING JANUARY 1, 1936

Management

NBC Artists Service - RCA Bldg., New York - George Engles, Managing Director



BOSTON EVENING TRANSCRIPT

FEBRUARY 7, 1935

Music for 'Cello Rarely Set Forth

IN Jordan Hall last evening Miss Beatrice Harrison proffered what is proverbially considered impossible — a perfect 'cello program. Most 'cellists have difficulty in compiling a well-balanced list of pieces, one which not only displays the technical possibilities of their instrument to good advantage, but which contains music of sound merit as well. Yet there was not an item on Miss Harrison's program with which the listener would willingly dispense.

Miss Harrison's performance was as distinctive as her program; one has no hesitation in using superlatives to describe it. Upon completing the Sonata by Bach, Miss Harrison had fully confirmed her reputation as one of the foremost 'cellists of the day. Here was an austere work in classical form which is by no means gratefully received by every audience. Though its melodies are of typical Bachian serenity, it affords no comfort to addicts of the songful 'cello. On the contrary, its clean patterns frequently test the lucidity of the 'cellist's technique; it leads the work-a-day 'cellist to devote most of his energies to avoiding sharp edges and shrill tones. Miss Harrison's performance, particularly in the andante, was one of depth and nobility; and in the closing allegro, it gained such independent rhythmic life that the music appeared to be carried along under its own momentum—a magnificent performance throughout.

Something of the graceful and delicate attributes of the Latin race were reflected in Corelli's Suite. It contained sunny melodious passages set against the livelier dance rhythms of the early musical forms. The three pieces by the late Frederick Delius displayed this composer's sensitive feeling for color and for subtle and poignant harmonies. They served also to demonstrate how, with a little imagination, a 'cellist can find attractive compositions for his instrument without having recourse to the hackneyed favorites.

Kodaly's "Hungarian" Sonata — for 'cello alone was the tour de force of the evening. Although this piece may not now have the momentous force implied in Miss Harrison's introductory statement that "for the first time in history, the two lower strings of the 'cello are put down a semitone," it is an engrossing work. It gives full play to practically every technical device ever conceived for the 'cello. These effects, moreover, have an integral relation to the artistic purpose. There is scarcely a moment when its national coloring is not vividly in evidence. The fervor and brilliance of Miss Harrison's performance won the attention of every listener. N. M. J.

VERNA OSBORNE

Coloratura Soprano

Town Hall Recital

April 8, 1935

Receives High Praise
of New York Press



N. Y. American—April 9th

Verna Osborne, an attractive coloratura soprano, gave her second annual song recital at Town Hall last evening and favorably impressed a friendly audience. A pleasing pace was set in the opening number, Mozart's "Ch'io mi scordi di te", ending with a beautifully clear and well-sustained top note. Her technique and interpretative ability were of a high order. Following the classic aria by Mozart, Miss Osborne sang the interesting "Poem de L'amour et de la mer" by Chausson, ably differentiating each of the five sections with taste and musicianly comprehension.

World-Telegram—April 9th

Miss Osborne has a voice of fresh, unspoiled quality, capable of negotiating knotty fioritura. The high notes that sprinkled her program she managed with surprising deftness. Moreover, her intonation was beyond reproach. She displayed musicianship, care, and clarity of interpretation.

N. Y. Sun—April 9th

Some unfamiliar vocal music, all of it interesting, was the feature of a recital last night by Verna Osborne. She has more than a modest command of the technique necessary to sing florid music, especially in the detail of intonation, which was consistently excellent last night. Miss Osborne is the possessor of a comprehensive skill in florid singing. The top D's or E flats in both were well produced. Miss Osborne commanded a very clear diction in English and just the right manner for these songs. A warm musical feeling throughout the evening was strongly in evidence.

Herald-Tribune—April 9th

Discloses flawless intonation in tricky Strauss Aria (headline)

Miss Osborne's program happily avoided the thrice familiar course ordinarily pursued by the average singer in our concert halls. Miss Osborne has one prizeable attribute essential to a successful delivery of Strauss's notoriously tricky aria; her intonation is flawless and she experienced no difficulty in negotiating intervals at the sight of which most sopranos pale. Her range too, is sufficiently wide to permit her to encompass its topmost flights. It was, taken by and large, a workmanlike achievement and as such commanded respect.

N. Y. Times—April 9th

Popular Radio Singer Applauded for Town Hall Program (headline)

Miss Osborne's program, as before, was almost wholly away from the beaten path of recitalists, remote also from the customary repertory of which she is already a popular singer on the air. Miss Osborne proved a pleasing singer from the melodious Mozart which she finished with a warm, flutelike top note, to the later and varied styles of modern German and French and colloquial English. She sang with singularly even tone, combining technical precision and musical feeling.

Daily Mirror—April 9th

Miss Osborne has developed immeasurably. It seemed to me last night that she is on the way to becoming a coloratura of first rank in the recital field. The aria of Zerbinetta and six songs by Chausson, entitled, "Poem de L'amour et de la mer" were points of exceptional achievement.

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MINNEAPOLIS HEARS NEW NORDOFF WORK

Premiere of the Secular Mass Given by Symphony Under Eugene Ormandy

MINNEAPOLIS, April 20.—The world premiere of Paul Nordoff's Secular Mass, presented by the Minneapolis Symphony, chorus and soloists, was a gala event of the early spring season here. The composer was present for the occasion as were Walter Prude, author of the poem used in the mass, and Olga Samaroff.

The work was generally approved and admired. One felt that Mr. Nordoff had achieved his intention with rare skill in choral and orchestral composition, writing music that had meaning, that created mood and sustained it. Moreover, one felt the lack of the pretentiousness and the belligerent use of dissonance which often characterize the work of young composers who are out to "make good" by the volume and eccentricity of the noise they produce.

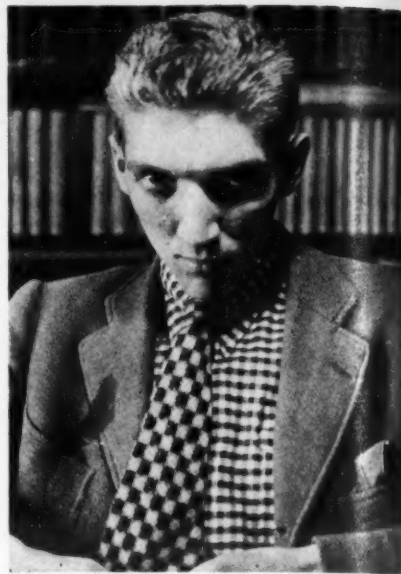
The music far overshadowed the rather shy and sentimental poem which gave it inspiration. And yet Nordoff followed the dictates of the text in extending and amplifying upon its message, giving it poignancy and at times eloquence. Under Eugene Ormandy, it was impressively played and sung.

Milstein Is Guest Soloist

The same concert was given added brilliance by the first appearance of Nathan Milstein in Minneapolis with the Symphony. He was heard in the Tchaikovsky Concerto in D, playing it with fine flourish and color and rightness of phrase. Hubay's arrangement of the Bach Chaconne for solo violin, and Ravel's Daphnis et Chloe, completed the program.

The following Sunday brought an all-Viennese program of Strauss works, Schubert's Unfinished Symphony and Mozart's Eine Kleine Nachtmusik. Antoinette Bergquist, soprano, was heard in two song versions of Strauss waltzes.

Another "pop" concert featured an



Paul Nordoff's Secular Mass Was Performed
In Minneapolis

all-American program that contained several novelties and a venture into jazz. Harl McDonald's Procession of the Workers opened the program, followed by Henry Hadley's Scherzo Diabolique and Michael Gusikoff's American, or Jazz, violin concerto played by Heilmann Weinstine; excerpts from The Firefly, with solo by Gertrude Lutzi, soprano; a medley from Blue Paradise, and Gershwin's Rhapsody in Blue.

A notable event of the spring season was the annual appearance of the Cecilian Singers, led by Mrs. H. A. Patterson, who are to sing at the music club's Biennial in Philadelphia. Other choral events have been Donald Ferguson's conducting of a Bach cantata and the Magnificat; Rupert Sircom's presentation of Brahms's German Requiem, the Bach St. Matthew Passion and the appearance of the Augsburg College choir.

JOHN K. SHERMAN

BUFFALO SYMPHONY CONTINUES SERIES

Lajos Shuk Conducts Five Free Concerts with Local Solo- ists Assisting

BUFFALO, N. Y., April 20.—Splendid symphony concerts in Elmwood Music Hall by the Buffalo Philharmonic players under the baton of Lajos Shuk, have been given free of charge for the last five Sunday evenings, and with one exception, local musicians of distinction have assisted as guest soloists. Among the latter, Kurt Paur, pianist; Isabelle Workman, violinist; Emilie Hallock, soprano; Edith Di Bartolo, pianist, and Lucie Bigelow Rosen, theremin soloist, were heard. The Sinfonietta unit of the Buffalo Philharmonic under Theophil Wendt, continues to draw large audiences each Wednesday evening at the Albright Art Gallery.

On March 11 at the final concert of the Buffalo Symphony Society chamber music series, Bruce Simonds, pianist, collaborated with the Budapest String Quartet.

Dusolina Giannini was heard in a song recital on March 5 at Elmwood Music Hall under management of the Zorah B. Berry Philharmonic Concerts. Under the same management Harold Bauer and Ossip Gabrilowitsch appeared in a two piano recital on March 12.

The last concert of the present season to be given by active members of the Chromatic Club took place at the Twentieth Century Club on March 16. The program included two Bach chorales and compositions by Walford Davies, Dekker and Fletcher, sung by a mixed quartet. Mildred Johnson, contralto, and Donald Bundock, bass, sang the Dialogue of Clorinda and Damon by Marvell. Esther and Ephraim Rabirow, violinist and pianist, respectively, played a Handel Sonata in D, a Bach-Kreisler Gavotte and a Wieniawski Polonaise.

The Rubinstein Chorus, R. Leon Trick, conductor, was presented in a vesper service at the North Park Presbyterian Church on March 24. The soloists were Gertrude Kronmiller, Rebecca Kerr-Gould, Barbara Chace, Esther Rabirow, violinist; Maurice Nicholson, organist, and H. Beresford Wells, pianist. The Rubinstein Chorus sang for the Kiwanis Club at the Hotel Statler on March 27.

ETHEL McDOWELL

Jacqueline Salomons to Return to Paris

After many appearances and a successful Town Hall recital here this season, Jacqueline Salomons, violinist, sails for Paris on the Lafayette on April 27. She will return next season to fill a number of important recital and concert engagements.

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Ghibellina

Gianni Schicchi
Gioconda, La
Golondrinas
Hansel and Gretel
Jewels of the Madonna
Kovantchina
L'Amore Dei Tre Re
Loreley
Lucia di Lammermoor
Lucrezia Borgia

Madama Butterfly

Madame Di Challant
Maria Del Carmen
Mendi Mendiyan
Nerone
Ombre Russe
Orfeo
Othello
Pagliacci, I
Pelleas et Melisande
Ratcliff

Rigoletto

Salome
Sangre De Las Guitarras
Thais
Tosca, La
Traviata, La
Trovatore, II
Un Ballo in Maschera
Vestale, La
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FROM THE PRESS

"Morelli sang the role of the grandfather in Mendi Mendiyan admirably. It is amazing how he has mastered the Basque tongue. In many respects it is far superior to that of many of our national artists."—LaVoz de Euskadi, San Sebastian, Spain.

"Rich, resonant, dramatic to the quality of robustness in its heroic moments was his voice, but faultlessly used, achieving always the emotional effect of the lyric moment, reinforced by admirable acting."—Harry R. Burke, St. Louis Globe.

"Last night Morelli sang Rigoletto in fine voice and had to repeat both the monologue and the vendetta. The audience was enthusiastic all evening."—Il Caffaro, Genoa, Italy.

"He has a voice to delight the ear with its rich fullness and quality of tone. With great good sense he did not attempt any new 'readings' of Rigoletto. He was content to follow conventions, but by his own personal gifts he converted conventions into interesting events."—Edward Moore, Chicago Tribune.

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Dear Musical America:

Every so often some opera fan asks me what I think of the star system. Lately I have taken to sounding out my friends, hoping that one of them would supply me with a reply less hackneyed than those I have been using in rotation for years on end. One did. Said he: "There is only one thing wrong with the star system. There are not enough stars. Every singer in every part in opera, including the little ones, ought to be a star. There should be a star chorus, a star orchestra, a star ballet, a star conductor, a star stage manager, a star lighting expert, and a star impresario over all—as Hammerstein was. Then you have opera that is opera. It's the weak spots in so many casts and performances that give the star system a bad name."

Extravagant as all this may seem, I wonder if it doesn't just about represent the conviction of most opera-goers. When they talk of a balanced ensemble, which they say they would prefer to star performances, they really mean a balanced ensemble of stars. Of course, they want these stars properly co-ordinated. That is where the star conductor and the star stage manager would come in. And, to follow all this to its logical conclusion, that is what they would get if they had the star impresario. If he were big enough, wise enough, masterful enough and skillful enough, he would handle all these stars in precisely the same way that a lesser impresario might handle lesser folk, in fusing every factor into a well-equalized and justly proportioned "ensemble" performance.

You may remember the Grand Inquisitor's song in *The Gondoliers*, with the line "When everyone is somebody, then no one's anybody." That I assume would be what would happen, if my friend's ideal could be brought about. Wouldn't it be grand? And expensive?

Audiences have a way of making their own stars. Look at Kirsten Flagstad. She did not come to the Metropolitan a star. Most of her career has been in lesser theatres where the star system, as we know it, does not prevail. I am told that of about seventy roles in repertoire fully half are secondary parts or parts in operetta. (And if you want another surprising bit of information about this most surprising singer, let me pass on the fact that within two years of her debut at the age of 18, the Norse soprano had mastered twenty

roles!) All at once she is the starriest of the stars. Who made her so? A system? Or a multitude of excited listeners? There were shouts for her at Parsifal, which surely is not a star opera for Kundry or anyone concerned. How could it have been prevented? And should she be disciplined or dismissed forthwith for becoming so popular? I have begun to suspect that the only way not to have star opera is not to have opera. As Grand Inquisitor, I would be tempted to sing: "If no one's to be somebody, just don't have anybody."

The post-seasonal *Tristan und Isolde* with Mme. Flagstad, and the two Parsifals given during Holy Week with the Norse diva singing Kundry for the first time, raise the suggestion in my mind: Why not give an indefinite season of Wagner say three times a week with Mme. Flagstad singing *Isolde*, Kundry and the third *Brünhilde*? There seems little doubt that houses would be sold out, for those who have heard her want to go again and again (Like the Lady from Spain in the limerick!) and those who have not, will fall all over themselves to go. Any one who saw the queue extending down Broadway and around Thirty-ninth Street as far as Seventh Avenue the last time the lady sang *Isolde* would feel certain that there would be a run on the box-office.

A program review of works played by the Peoples Symphony Orchestra of Boston, Fabien Sevitzky, conductor, during the seasons of 1933-34-35, which appeared at their twelfth concert, is paradoxically, a silent, eloquent commentary on the excellent service rendered by an organization without financial motives of any sort. Two first performances, Crist's Japanese Nocturne, and White's *The Voyage of the Mayflower*, were given, as well as a first performance in America of the Bach Cantata, *Schleicht Spielende Wellen*. Add to that the Boston premieres of works by the following list of composers: Stringham, Handel, Cesana, Daniels, Dubensky, Gilbert, Hadley, Howe, Johnson, McKay, Shepherd and Whithorne.

The majority you will notice are American composers; a laudable intention announced by Mr. Sevitzky to include the works of indigenous composers on his programs having been followed through with a faithful and praiseworthy tenacity. And the programs are more than unhackneyed—they are truly interesting and not infrequently of moment. Another cause for offering congratulation to Mr. Sevitzky is his policy of having American soloists exclusively. The only exception was this final concert of April 7, when the program was all-Russian.

The opera with Malibran as heroine reminds me of a story I read somewhere about that interesting young woman. It appears that she believed that porter was good for the singing voice (which, incidentally, it is) just as Jeritza believed that munching bits of pineapple while on the stage enabled her to negotiate Elisabeth's Prayer and Senta's Ballade. La Malibran was popular in some forgotten opera in which the heroine, after a highly florid finale, died of exposure, hunger and thirst, alone on a desert. The scena always brought down the house but she could never be prevailed upon to repeat it. Once, however, when the opera was given at the end of an engagement, the impresario pleaded with her to repeat the scene and Malibran said she would

if they would arrange for her to have a pot of porter to drink. Accordingly, after she had endured her death agonies in full song like the swan she was, and had expired over a sand hill, a pewter pot of porter was passed up to her through a trapdoor in the floor of the stage. She drank it down and then, suddenly coming back from the jaws of death, not to say the mouth of my kingdom as well, stood up and gave the scena again!

In all this agitation for Opera in English, does anyone remember the line in *The King's Henchman* allotted to Eddie Johnson, which survived just one rehearsal? Or the perfectly harmless one, "I had clean forgot!" which Florence Easton's exquisite enunciation always put across, to be received with chuckles by our inane audiences? It would appear the Wine from These Grapes turned to vinegar for just a moment or two!

"I see by de poipers," as Mr. Dooley used to say, that Toscanini, at a rehearsal of the Philharmonic-Symphony, had a hard time getting a passage played pianissimo by the bassoon. After many tries, the player finally got it down to the required degree of softness and the conductor, wreathed in smiles, dismissed the orchestra. The bassoonist, however, admitted afterward that the way he had finally satisfied the conductor it was by not playing at all, though going through the motions of same!

This may or may not be true, but I once asked an eminent artist whether pianists did not often continue making the motions of a trill, decrescendo, long after their fingers had ceased touching the keys. He admitted that they did! The eve, in other words, tricked the ear into thinking that the trill was still going on although no sound was actually coming from the piano.

"You mustn't do it too often, though," said my friend, "It's a stunt to use only once on a program!"

I have always maintained that Li'l Ol' N'yawk was a well of English undefiled—of a sort, and a friend told me something the other day which bears out my theory.

The said friend had a friend who was an usher at the Manhattan Opera House during the days of the doughty Oscar Hammerstein. It appears that Oscar had a cast-iron rule that no one not in evening clothes should sit in the lower boxes. One night when friend's friend went to take up her duties at the Manhattan, another of the ushers said to her in horrified tones: "Say, did you hear about Mayme? She put a man in a brown business suit in a stage box last night, and she's had her aisle took off her!"

Which amongst ye remembers Ta-Ra-Ra-Boom-De-Ay, and Sweet Marie? And yet the composer of these two ditties, popular in the earlier 'nineties, is still living, at the age of eighty-seven! His birthday was to have been celebrated on the fourteenth day of last month, but he was prevented by rheumatism from attending and the thing was called off.

That Theodore A. Metz, for that is his name, also wrote *There'll Be a Hot Time in the Old Town Tonight* would entitle him to a certain fame since it was the war song of the Cuban campaign and corresponded to the Tipperary of the more recent conflict.

It is strange how a trouper can sail into fame on the strains of one song. Lottie Collins set America by the ears

With Pen and Pencil



Edward Johnson: Pleased with the Prospect of the Supplementary Season of Which He Is to Have Charge as Assistant General Manager of the Metropolitan Opera

with the little switch she gave to her skirts. It was considered the quintessence of naughtiness in those days and she was fulminated at from pulpits and sworn at in the press. Poor dear! It all seems innocent enough, now, when we look back, and in view of the fan dances and the irreducible minimum of the costumes in almost any revue. But, as St. Paul said, "the strength of sin is the law."

Musically, these tunes seem a little banal to us, now. Sweet Marie is just too sweet to live and wouldn't cause even a ripple. Or would it? After the success of *There's an Old Spinning Wheel in the Parlor*, it would seem that songs may come and songs may go, but the penchant of the average American for saccharine music seems one of the few permanent things in our civilization.

Legal steps are being taken in France to prevent persons making use of titles signifying university degrees without having diplomas to substantiate their right to do so. France is to be congratulated in having so few universities as to make such a proceeding possible. Here in the United States where every state has at least one university and many of them a dozen or more, you cannot throw a brick in any direction without hitting a "Dr." This or That. In many cases these degrees seem to be awarded more for the decoration of the college itself than for that of the recipient. This has come to such a pass among musicians that it is almost more of a distinction not to have a degree than to have one. It reminds one of the "Princes" of the trans-Caucasian states where, I am told, everybody who is not a swineherd is automatically a prince!

The New York correspondent of an esteemed Parisian musical periodical gives us the interesting news that "Lady Macbeth, the opera by the young Soviet composer, Mzensk . . . etc. etc.!" No mention whatever of Mr. Shostakovich. After all, what is fame? asks your

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The Manhattan Concert Fortnight

(Continued from page 20)

Valse in A Flat, Op. 42. Ravel's Alborado del gracioso, Debussy's L'Isle Joyeuse, the Schubert-Liszt Der Wanderer and Liszt's Mephisto Waltz concluded the program.

The results of an automobile accident on the afternoon of the recital militated against Miss de Geelen's obvious ability, which was nevertheless warmly recognized by a large audience. P.

Katherine Heyman Plays Scriabin

Katherine Ruth Heyman, justly recognized as one of the foremost exponents of Scriabin's piano music anywhere, gave one of her recitals devoted to the works of the Russian mystic-composer in the Town Hall on the afternoon of April 6, when a large audience followed her interpretations with obviously intense interest and remained to exact half a dozen extra numbers by the same composer at the end. Miss Heyman's playing of a program that included the first, fourth, fifth and eighth sonatas, a number of the etudes and other shorter pieces was an eloquent exposition of music none too well understood by the general musical public. Her intimate sympathy with the expanding vision of the composer as its various phases were set forth, was convincingly in evidence throughout, while the technical problems involved were surmounted with reassuring ease and fluency. Among the high lights of the afternoon were the fifth and eighth sonatas and Flammes Sombres, while the little Prelude, Op. 67, had to be repeated and the added Vers la Flamme was beautifully projected. C.

Swiss Chorus Appears

The Helvetia Männerchor, which has sponsored Swiss music in this country for seventy-five years, gave its annual concert in the Town Hall on the evening of April 6, under Ed. E. Bechtel. The chorus is composed of seventy men of Swiss birth or descent.

The choral works were presented in English, German, French and Swiss dialect and represented a wide range of compositions. In all of them Mr. Bechtel led with taste and brought out all possible shadings of tone as well as dynamics. The soloists were Frances Gnaegi, soprano, who offered the gavotte from Manon and songs in English and French; and Georges E. Moleux, contrabassist, who gave pieces by Bottesini and Koussevitzky as well as arrangements of works by other composers. He was accompanied by Marion Wyman. Swiss Yodel-Songs were offered by Walter

Ulbrich and Emil Breny, Jr. The concert was under the auspices of the Swiss Benevolent Society. D.

Ukrainian Choruses Honor Shevchenko

The United Ukrainian Folk Choruses, comprising groups from New York and Yonkers, N. Y., as well as Newark, Jersey City, Bayonne and Elizabeth, N. J., under the direction of Alexander Koshetz, gave its annual celebration in memory of the Ukrainian poet, Taras Shevchenko, at the Town Hall on the evening of April 7.

The choral program was composed largely of folk melodies, most of which were arranged by Mr. Koshetz. Peter Ordynski, baritone, accompanied by N. Stember, contributed a group of songs by Lyssenko. Speakers were Senator Royal S. Copeland, Clarence A. Manning, Dr. Simon Demidchuk, and Dr. Luke Myshuha. A large audience received the 300 choristers, garbed in native costume, with much enthusiasm. R.

Ruby Mercer Gives Debut Recital

Ruby Mercer, soprano. Edward Harris, accompanist. Town Hall, April 8, afternoon:

FidelityHandel
The Violet; Alleluia.....Mozart
Nachtigall; Es Liebt sich so Lieblich; Es
Träume Mir; Tambourliedchen; Botschaft
Brahms
Due Madrigali da Petrarca-Chopin: Non al
suo Amante; Perch'al Viso D'Amor
Castelnuovo-Tedesco
L'OmbraR. Bellini
Nanna-NannaGiuranna
RiflessiSantoliquido
To the Queen of Heaven.....Dunhill
VespersWhite
The Loyal Lover.....Taylor
Nature's Holiday.....Hageman

Miss Mercer is a winner of one of the prizes of the Walter W. Naumburg Foundation under the aegis of which this recital was given.

The artist, who has sung in operatic productions in Philadelphia and New York, displayed little of the nervousness for which excuse is usually to be made in the case of debutantes. The voice itself is one of agreeable quality, well handled for the most part and capable of variety of tone color. Her best singing was done in Mozart's simple The Violet. Several of the Brahms songs, notably Nachtigall and Tambourliedchen were also nicely projected. The Castelnuovo-Tedesco songs based upon two Chopin Preludes were sung. The other Italian works were not of striking value but R. Bellini's L'Ombra won a repetition by the excellence of its



Ruby Mercer, Naumburg Prize-Winner, Gave a Debut Recital

presentation. Mr. Harris's accompaniments were admirable. N.

Verna Osborne Sings Unusual List

Verna Osborne, soprano. Coenraad V. Bos, accompanist. Town Hall, April 8, evening:

Ch'io mi scordo di te.....Mozart
Poème de l'amour et de la mer.....Chausson
Aria of Zerbinetta, from Ariadne
on NaxosStrauss
ParodiesHerbert Hughes

Miss Osborne, a young artist well known to radio listeners, has been heard here before in recital. She is fundamentally a sound musician, a singer of distinctive quality, and, in addition, she possesses a laudable individuality and originality, as is to be seen in her choice of program. Vocally, Miss Osborne was remarkable for her unerring adherence to pitch. In the Strauss aria, where intervallic difficulties abound, her intonation left nothing to be desired. The same exceptional accuracy was to be observed in the Mozart aria.

Her voice, of coloratura character, has a wide and easily negotiated range, though it is limited dynamically as the result, probably, of habits of control practiced before the microphone. For this reason her interpretations did not always include the bravura and the coloristic variety that some of the material called for. Excellent accounts, nevertheless, were given of the five vocal sections of the Chausson and the Five Mother Goose rhymes from Hughes's

Parodies. The difficult accompaniments were ably performed by Mr. Bos. A fair-sized and friendly audience received Miss Osborne with considerable warmth. R.

Jacqueline Salomons in Violin Program

Jacqueline Salomons, violinist. Pierre Luboshutz, accompanist. Town Hall, April 9, evening:

ChaconneVitali-David
Concerto in A Minor.....Glazounoff
SonataFranck
AndanteFaure
Berceuse; Scherzo, from
The Fire BirdStravinsky
Airs RussesWieniawski

Although the two principal works in this list, the Glazounoff Concerto and the Franck Sonata, have been played by violin-

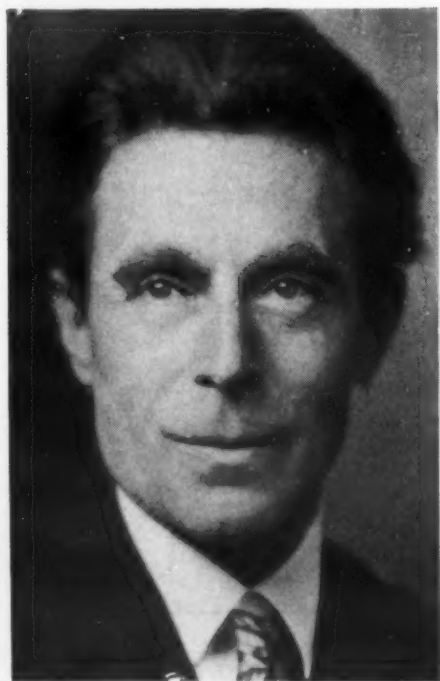


G. Maillard Kessler
Jacqueline Salomons Was Heard in a Town Hall Recital

ists this season with a frequency approaching satiety and during the course of the repetitions have received some masterful performances, yet there was much in Miss Salomons' exposition of these works to merit still another hearing. She commands a strong, full-bodied, and unusually clear-cut tone, while her technique of both fingering and bowing serve her well in most instances. These things showed to the best advantage in the moderato of the concerto and the first movement of the sonata.

But with the andante and the allegro of the Glazounoff work, when mechanical difficulties begin to multiply at a disquieting rate, intonation and digital address suffered somewhat along with the general interpretative style. The same deterioration

(Continued on page 39)



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CHICAGO SYMPHONY PLAYS PRIZE WORK

Lockwood Symphony, Winner in Recent Competition, Limns Depression Year

CHICAGO, April 20.—As a setting for the performance of Normand Lockwood's symphony, *A Year's Chronicle*, winner of the \$1000 prize in the Swift & Company competition, Frederick Stock presented an all-American program at the Chicago Symphony concerts of April 4 and 5. Adolf Brune, David Van Vactor, Louis Gruenberg, Henry Hadley, Leo Sowerby and Deems Taylor were represented. Mr. Lockwood's symphony bears an elaborately philosophical thesis purporting to be impressions in the year 1933 of the depression. Mr. Lockwood, of course, has expressed himself in the modern idiom. The only recognizable Americanisms are the rag-time (one would scarcely call them jazz) allusions in the first movement. The second movement is conceived as a memorial to the composer's uncle, the late Albert Lockwood, of Ann Arbor.

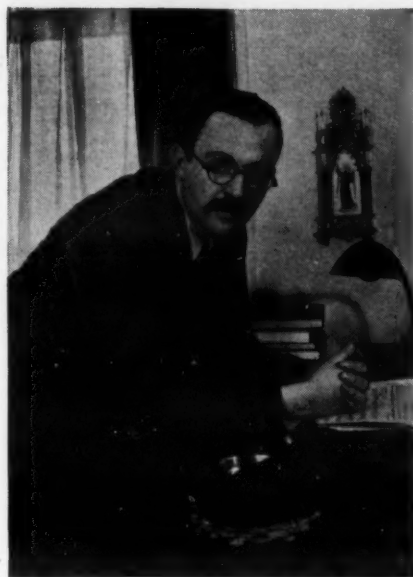
The work as a whole had its moments of interest but lacks variety of structure and appealing thematic material. Its success with the public was only moderate. Mr. Lockwood was present to acknowledge the applause. The two outstanding works of the program were Gruenberg's *Serenade to a Beauteous Lady* and Van Vactor's concerto grosso for three flutes, harp and orchestra. The Gruenberg opus is a result of a commission given the composer in 1934 by the League of Composers to write a work which might be performed by the Chicago Symphony. The five movements, in dance rhythms, are concise, expertly orchestrated and full of genuine musical fancy. The concerto grosso by David Van Vactor, a flutist in Mr. Stock's orchestra is a work of a young composer thoroughly grounded in the essentials of his art with the ability to write music that has form, fluency, and individual ideas.

Another First Performance

The present work, contrapuntal in style, is rather more conservative than some of Mr. Van Vactor's other compositions, yet it provided a sprightly moment that was much appreciated by the public. A first performance (all of the foregoing were premieres) was also given of the tone poem, *At Bernina Falls*, by the Chicago composer, Adolf Brune, a well written pictorial study in impressionistic vein. Other music, already known, included Henry Hadley's *Scherzo Diabolique*, conducted by the composer, Leo Sowerby's *Symphonic Poem, Prairie*, and Taylor's *Circus Day*, a third listing on Mr. Stock's programs this season.

The final concert of the Tuesday Series was held on April 9 with Mr. Stock conducting a conventional list, not uniformly well played, consisting of Bach's *Suite No. 3 in D*, Beethoven's *Seventh Symphony*, *The Sirens* and *Sailor's Dance* from the *Red Poppy* by Gliere and Liszt's *Les Préludes*. Arthur G. Cable, a member of the executive committee, spoke, announcing that the seasonal deficit of \$20,000 had already been reduced by donations to twelve thousand and urged the public to make contributions to cover this amount.

The illness of Ossip Gabrilowitsch, who was scheduled to play both of the Brahms piano concertos on a single program, necessitated the engagement of Egon Petri as a substitute at the con-



Normand Lockwood's Symphony Was Introduced by Frederick Stock

certs of April 11 and 12. Mr. Petri confined himself to the second concerto, giving it a reading that was scholarly and exact but frequently lacking in warmth. As an encore he offered Busoni's transcription of Bach's *St. Ann's Prelude*, omitting the *Fugue*. Mr. Stock again listed Gliere's *Ilia Mourmetz Symphony*, which seems to be his choice when in doubt as to an effective program number. Effective the work certainly is though its lack of solid musical substance is causing the veneer to wear thin.

MARGIE A. McLEOD

Rechlin Heard Widely in Organ Recitals

Edward Rechlin, concert organist, has returned from playing Bach Anniversary Recitals in Chicago, Ft. Wayne, St. Louis, Dundee, Pekin and at Hagerstown, Md., on the M. P. Moeller great four manual installed there. On April 10 he opened a series of recitals in Kansas—Kansas City, Topeka, Salina, Newton, Winfield, and will present the organ program at the Emporia College Bach-Handel Festival. During May he will appear in ten recitals in New York State, Wisconsin and Nebraska, and at the Pennsylvania Organists' Convention.

Mr. Rechlin sails for his European season on June 5, returning for the American season by Nov. 1.

Clarke Conservatory Offers Prizes for Original Works

PHILADELPHIA, April 20. — The Clarke Conservatory of Music, in order to encourage composition among younger American composers, has offered prizes of \$50, \$25 and \$15 for original works in two classes: that of choral composition (anthem or motet) and a composition for organ. The contest is open to any composer who has not passed his thirtieth birthday by Aug. 15 and at that date the contest closes.

Harold Morris Gives Recital at Juilliard School

Harold Morris, pianist-composer, gave a recital at the Juilliard School of Music on April 5. The program was entirely of works by Schumann and included the *Symphonic Etudes*, Op. 13. *Sonata in G Minor*, Op. 22, *Fantasiestücke in C Minor*, Op. 111, No. 3, and other shorter works. The capacity audience received Mr. Morris with enthusiasm and he responded with four encores.

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Rudolph Reuter (Special engagement).

Voice—Karleton Hackett, Theodore Harrison, Charles La Berge, Elaine De Sellem, John T. Read.

Violin—Mischa Mischakoff, Herbert Butler, Scott A. Willits, Walter Aschenbrenner, Kenneth Fiske, Stella Roberts, Henry Sopkin.

Organ—Wilhelm Middleschulte, Frank Van Dusen, Edward Eigenschenck.

Violoncello—Hans Hess.

Musical Theory Composition—John Palmer, Leo Sowerby, Jeanne Boyd, Irwin Fisher, Stella Roberts.

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The National Federation of Music Clubs and Thirty-seven Years of Progress

THE National Federation of Music Clubs is thirty-seven years old. The biennial convention now in progress in Philadelphia is the nineteenth. Since the Federation came into being on January 28, 1898, America has changed musically far more than music has changed, though in that year Verdi was living and composing his Pezzi Sacri and Brahms had been buried only the preceding April. Grieg was concertizing on the Continent; MacDowell was bringing out his Sea-Pieces; Scriabin was the last word in modernity. Stravinsky, at sixteen, had not caught the ear of the world and Hindemith was no cause for controversy outside of a particular ménage in Hanau, where he had been born three years before. There came war with Spain and Victor Herbert wrote his Fortune Teller, neither of which had anything to do with the beginnings of the Federation. The point is, it began in quite a different world.

But if music and particularly music in America has changed, the Federation has changed too. To its credit, in much that may be regarded as its most characteristic and fruitful effort, it changed first. Music and its public cling to the old loves. This is true not only of the musical fare of the lyric theatre, of orchestral, choral and other ensemble concerts and of the vocal or instrumental recital, but of musical education and the business side of music. From the first, the Federation has had in its agenda the seeds of change. It has sowed these widely and has played, directly or indirectly, a continuing part in altering the face of music in America. Entirely aside from the strides that have been made in various technical aspects of American musical

art, particularly as pertains to composition, there could be no returning now to the country's narrow and highly localized musical life of 1898. The Federation, which aimed at being national in its scope and succeeded in that aim, was a broadening factor from the first.

* * *

AS compared to 1898, the general musical life of America in 1935 may be said to present these changes:

Better programs, save possibly in a few predominant musical centres.

Many times the number of music patrons from whom are drawn more and larger audiences.

Many times the number of participants in musical programs, as represented by choral and other groups.

More orchestras and instrumental ensembles of every kind, including various permanent symphonic bodies, some of the first rank, that were not in existence in 1898; and great numbers of student orchestras in schools, high schools, colleges and universities where formerly there were only mandolin clubs or the equivalent.

New opportunities for the American artist, with more systematic and less wasteful and expensive ways of utilizing these opportunities.

Material progress in the battle of recognition for the American composer, whether a writer of songs, piano or violin pieces, chamber music, choral compositions or music for the theatre.

Increased recognition of music by educational institutions, ranging from public grade schools to universities; by the press; by foundations, endowment corporations and various public bodies; all of this looking to the day when the government, city, state and nation, shall provide more fitly for America's music.

Better and more accessible musical instruction, with the most desirable that can be obtained anywhere available to American students in America.

A popularization of music, to the end that it shall be the treasure of multitudes in every part of the country rather than the particular possession of a limited few in the largest and wealthiest communities.

* * *

THIS summary, no doubt, could be greatly extended. But it will suffice to show that any such program, if it had been set forth in advance, might well have struck doubting Thomases of 1898 like a vision of a musical Utopia. That, in greater or less degree, all of these things have come to pass has not been due solely or even primarily to any one factor in America's musical life. The Federation merely has played a part, but an influential part, one steadily contributory to this progress. A study of the program of the Philadelphia sessions will make plain that the Federation is continuing in its important role, with greatly expanded and vastly complicated activities as compared to 1898, and with many phases of that activity such that they could not then have been forecast. Significant of what has been accomplished and of the forces for future advancement that now are enrolled, is the statement that the delegates assembled at this Biennial represent approximately 5,000 musical groups with a membership of half a million.

Personalities



Nelson Eddy, after a Concert at Oberlin Conservatory, Oberlin, O., Pays a Visit to the Offices of the College Newspaper and Demonstrates How Easy It Is to Sing a High F and Play the Same Note on the Typewriter as Well, to Charlotte Fisher, Right, and Virginia Bentzel, Left, Both Members of the Staff of the Paper

Dukas—The Conseil des Emissions of the Paris radio station has appointed Paul Dukas as member to fill the vacancy made by the death of Alfred Bruneau.

Flagstad—Before sailing for her home in Oslo, Norway, a few days ago, Kirsten Flagstad admitted that her two months' "vacation" would consist in almost unremitting work in preparation of new roles and concert programs for her season here next year.

Ruggles—The only American to be represented at the forthcoming festival of contemporary music to be held in Carlsbad, will be Carl Ruggles whose Sun Treader will be given on the third orchestral program.

Stock—Celebrating his thirtieth anniversary as conductor of the Chicago Symphony, Frederick Stock prophesied that the time was not far distant when Wagnerian opera would be given in pantomime by actors upon the stage, while the singers, out of sight in the orchestra pit, supplied the vocal parts.

Janssen—Werner Janssen, who recently conducted his final concert of the season with the New York Philharmonic-Symphony, will leave shortly for Finland where he will conduct a cycle of seven Sibelius Symphonies after which he will be heard in London.

Hahn—Speaking of the score of his new opera, The Merchant of Venice, recently presented at the Paris Opéra, Reynaldo Hahn declared that it was high time to return to a logical form of opera composed of a succession of pieces and ensembles expressing the lyrical content of the stage-action by giving preponderance to melody since melody is the mode of expression most natural to the human voice.

Schweitzer—The French expert on the works of Bach, Albert Schweitzer, who, besides holding degrees in Medicine and Theology, has spent much time in Central Africa as a medical missionary, recently delivered the Gifford Lectures at the University of Edinburgh with St. Paul as his subject, and the Hibbert Lectures at Oxford, discussing Civilization.

Kreisler—Fritz Kreisler and Mrs. Kreisler recently made what was literally a "flying" visit to Paris from London. While in the British capital, the violinist learned that his former manager, Charles Foley of Boston was seriously ill in Paris. With Mrs. Kreisler he took an early morning plane across the Channel but on arriving at the hospital, found that Mr. Foley's condition was not serious, so, after a brief bedside visit, they flew back again.

What They Read Twenty Years Ago

In MUSICAL AMERICA for April, 1915



In the Heyday of Music Study in Germany. The First Year of the War Found the Art of the Keyboard Still Beckoning Strongly to Many Aspirants for Careers, as This Photograph of Carl Friedberg's Class in Cologne Plainly Shows. Mr. Friedberg, Like Many Other Noted Teachers Who Taught Americans Abroad in the Older Era, Is Now Teaching in This Country, a Member of the Faculty of the Juilliard School of Music in New York

Fulfilling an Intention?

At the Royal College of Music, London, the students sang Lissauer's Hymn of Hate. Sir Walter Barrett who conducted, asked the students to sing with plenty of snarl in order to express honestly the intention of the composer.

1915

For Musical Comedy

Under the title of *Training a Baby to Be Great*, an article published in 106 newspapers, describes the upbringing of Adrienne, the daughter of Margaret Matzenauer and Edoardo Ferrari-Fontana of the Metropolitan.

1915

Usually, Yes

What is a soprano? A soprano is a female person who has been told she "should do something with her voice."

1915

The Eternal Enterprise

San Francisco plans an opera troupe of American singers. Association to enter field with no costly stars. Native artists for principals. Operatic school to be established.

Our Hospitable Country

A report issued by the Board of Immigration for the six months ending March 1, shows 485 among the arriving musicians and sixty-nine departures.

1915

Still Doing It

Herbert Witherspoon, the distinguished American basso, has been re-engaged by the Metropolitan Opera Company for next season.

1915

Like Smelling Moonbeams

A Professor Albe of Lahore, India, claims to have invented a phonoscope that enables totally deaf persons to perceive sounds by means of the eyes.

1915

Cutting Off the Nose . . . ?

German newspapers have pronounced a ban on Caruso because he sang at Monte Carlo for the benefit of the French Red Cross. The Berlin newspapers say: "We have no more use for Caruso than we have for Prince Albert!"

1915

The Promise of Today's Emergency Orchestra

(Continued from page 6)

had small and humble beginnings." And he cites Glinka in Russia, "who deliberately, as he said, wanted to write music which would make his own people 'feel at home', music . . . sneered at by the Frenchified Russian aristocrats as 'coachman's music'." He cites Smetana, putting a polka into his string quartet and dance choruses into his Bartered Bride. He cites his fellow-countryman, Elgar, who, though confessedly knowing little of English folk-songs, and setting little store by them, yet fills the fifth of his Enigma Variations with a naive emotion in which, says Vaughan Williams, "I feel the same sense of familiarity, the same sense of something peculiarly belonging to me as an Englishman, which I also felt when I first heard Bushes and Briers or Lazarus". And his conclusion is: "The knowledge of our folk-songs did not so much discover for us something new, but uncovered for us something which had been hidden by foreign matter."

Music—Art of the Humble

For us Americans, then, stifled as we are under foreign matter, has he any hopeful counsel? "Music is above all others," he says, "the art of the humble. . . . The wildest howl of the savage, or the most careless whistling of the errand boy is nothing else than an attempt to reach into the infinite, which attempt we call art. . . . I expect the American composer has some secret to tell his own people if he will only trouble to find out what it is, if he will search for lights hidden under bushels or for nuggets in heaps of dross. Why not look below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some genuine artistic impulse hidden in unlikely corners?"

Is it not manifest that if we musicians are to cultivate at all this modest, humble, curious attitude, looking toward the future as well as the past, the emergency orchestras, with their flexible and hospitable programs, their conductors who are often our fellow-countrymen and almost always more interested in our halting creative

*See the present writer's book, *The Dilemma of American Music*, and the chapters on Conductors and Programs, Audiences, and An Aesthetic for America, in the book *Tune In, America*.

efforts than even a great musician like Toscanini, preoccupied with achieved greatness and a perfection high above us, can possibly be—is it not manifest that these orchestras form a more natural and congenial field for our efforts than the greater and more perfect ones? Yet without these halting efforts of ours, often such desperate hopes even to ourselves, how can we ever expect to realize the new possibilities that beckon us dimly, uncertainly from the future, or even for that matter fully to realize the greatness of the past? "Without adventure," says Whitehead in his *Science and the Modern World*, "civilization is in full decay. The great achievements of the past were the adventures of the past. . . . Only the adventurous can understand the greatness of the past." In another passage he is even more specific: "A static value, however serious and important, becomes unendurable by its appalling monotony of endurance. The soul cries aloud for release into change. An epoch gets saturated by the masterpieces of any one style." (One remembers Tchaikovsky's fate in our concert halls, and wonders how long even Brahms can survive the present intensive cultivation.) "The importance of a living art," concludes Whitehead, "Which moves on and yet leaves its permanent mark, can hardly be exaggerated." Yet he does not let us forget also that "If you have had your attention directed to the novelties in thought in your own lifetime, you will have observed that almost all really new ideas have a certain aspect of foolishness when they are first produced."

Thus it appears that we need both the Philharmonic and its fellows, exhibition places for the highest achievements of the past, to inspire us with a sense of what man has done, and also the emergency orchestras, the amateur groups, and all the other crude and weak embodiments of our musical aspirations, to feed our dreams of what men may yet accomplish, even now. These groups will always be, to the sophisticated eye, a little ridiculous. Yet what is more ridiculous than a baby, so weak, so helpless, so shapeless? Yet within that ridiculous lump of red flesh lie the germs of the future.

Barzin to Conduct Session at Yaddo

SARATOGA SPRINGS, N. Y., April 20.—Leon Barzin will conduct an experimental session at Yaddo this summer in preparation for the festival which will be held here in the fall of 1936. This period will be devoted to the reading of new works and an ensemble of sixteen players will be available. Works for small combinations, including quartets, for ensembles up to eight players, and for chamber orchestras will be played from Aug. 15 to Sept. 8.

Coolidge Festival

(Continued from page 18)

lowed, uniting all five of the instruments in poetic fluency. The construction of this decidedly charming work is finely knit and flows along in easy style. Real inspiration has suggested the tonal colors which contain a haunting nostalgia in many passages. There is enough piquancy brought in to dispel any too romantic flavor but in spite of any disguises, it remains essentially a romantic composition. It is a satisfying mixture of worldliness and poetic imagination voiced in skillful instrumentation.

The Trio by Jean Cras is based on folk lore which, in its four movements covers many angles of that branch of music. Rhythm and melody abound under a treatment that follows in the path of the impressionists. There is an amusing play of nuance and a warm vitality throughout which the skillful artists were quick to catch and reproduce. The pleasure in the work of these versatile artists grew as the program progressed for the refinement and well-thought-out finesse in phrasing, and unobtrusive unanimity in tonal adjustment were a real treat to hear.

PONS SAYS FAREWELL

Metropolitan Coloratura Makes Last Appearance of Season in Benefit

Lily Pons made her last appearance of the season in a recital for the benefit of the Judson Health Centre, in the Metropolitan Opera House on the evening of April 16, assisted by Marcel Hubert, 'cellist. Arpad Sandor accompanied at the piano and, in one work, Archer Gibson was at the organ. Luigi Alberghini played flute obbligatos.

Miss Pons began her program with Pergolesi's Tre Giorni after which she was heard in one of the arias of the Queen of the Night from The Magic Flute, Mozart's Alleluia, Benedict's La Capinera and the Proch Variations besides two folk songs. Following the intermission she gave songs by La Forge, Benedict and Saint-Saëns, with the Bach-Gounod to organ accompaniment and Una Voce Poco Fa as a closing.

Mr. Hubert offered Bréval's Suite Ancienne and a group by Granados-Casado, de Falla and Fauré.

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Westminster Choir School to Mark First Year in New Home

PRINCETON, N. J., April 20.—Dr. John Finley Williamson, president of Westminster Choir School, is famous in this country and in Europe for his power to make people sing. Recently it has been Dr. Williamson's privilege to present for the first time in Baltimore, Bach's great B Minor Mass, with singers from Westminster Choir School, supported by the Baltimore Symphony.

Although there is much that is surprising in the singing of these students from Dr. Williamson's school, for instance, the integrity of pitch, and the sensitive response to direction, it is to be expected that a chorus representing a college of music should be good. It is not so much with these singers who are continually under his direction that Dr. Williamson shows his rare quality; his instinctive gifts as a choral conductor become inescapable when he takes hold of hastily assembled groups and inspires these strangers to sing superbly.

Great music springs into new life when Dr. Williamson directs. He is able to communicate his accurate musical thinking, his firmness in rhythm, and his justness in tone, so that each singer becomes alive, thinks as an individual, and actually participates in the work being performed. That is why the languor too frequent in choral groups is absent when the Westminster Choir sings.

Westminster Choir School will celebrate the conclusion of the first season in its new home with a three-day festival. The Bach B Minor Mass, the climax of the annual festival, will be given. Members of the department of educational dramatics, directed by Rhea B. Williamson, will present dramas selected by student vote from presentations made during the school year. Visiting choirs trained by former Westminster students will assemble at Palmer Stadium on the campus of Princeton University to sing festival music, directed by Dr. Williamson. The festival is named in honor of Mrs. H. E. Talbot, of Dayton, friend and sponsor of the choir, whose enterprise has made possible two Westminster Choir European tours.

The Mass, revered as the greatest of all choral works, seems likely to become the motto of Westminster Choir. The Baltimore performance was the eleventh presentation, the tenth having taken place the preceding Sunday at vespers in Princeton University Chapel, with Carl Weinrich, distinguished member of



Westminster Choir School Will Celebrate the Completion of Its First Year in These New Buildings, the Gift of Mrs. J. Livingstone Taylor, in Princeton, N. J., with a Three-Day Festival

the faculty playing the organ. The Mass was sung in the University Chapel earlier this year with the Philadelphia Orchestra, Leopold Stokowski conducting, and with that orchestra in its regular concerts in Philadelphia and at Carnegie Hall in New York.

Dr. Williamson was graduated from Otterbein College, at Westerville, O. He was teaching choral music in Dayton, O., where his singers formed the choir of Westminster Church, when he started a school with the idea of improving the musicianship of the members of the choir. Through varying circumstances from that modest beginning to the present, the requirements have remained the same; prospective students must have good educational background, capacity for leadership, Christian character, musical gifts, and a voice. It is significant that the least importance is attached to voice, for that is the Westminster idea, that splendid choirs can be developed with average singers.

Steadfast pursuit of this idea, upheld by sterling musicianship, incomparable zest for accomplishment, and the unfailing loyalty of friends of choral music have brought Dr. Williamson and the school wide recognition, all in an amazingly short time.

First Music College in State

This recognition is realized in the beautiful buildings, splendidly equipped and furnished, built on a ten acre cam-

pus in Princeton, all the gift of Mrs. J. Livingstone Taylor, where the school is established, the first college exclusively for music education to be incorporated in New Jersey. A strong faculty, imbued with Dr. Williamson's ideals of work, is prepared to give comprehensive training leading to degrees of Bachelor and Master of Music. The unusual character of the faculty may be judged in the presence of Mr. Weinrich, pupil and successor of that eminent organist, the late Lynnwood Farnam, and in Roy Harris, American composer, whose setting of Walt Whitman's Song for Occupations brought the Westminster

Chorus, Mr. Harris, and American music so much praise last year in Russia, and in other European countries where the choir carried a message of international good will.

A conspicuous quality of steady purposefulness exists at Westminster School. Young men and women of all creeds and any color carry a heavy program, but they work toward a definite place in the world, in harmonious soundings, with unfailing observance of the amenities of gracious living, under leaders they admire, and with every opportunity to develop as scholarly musicians.

ERNESTINE ALDERSON

DULUTH SYMPHONY LED BY LEMAY IN NEW WORK

Ernest Lachmund's Scherzo and Romance Given Premiere—Roland Hayes Hailed as Soloist

DULUTH, April 20.—The appearance of Roland Hayes, Negro tenor, and a first performance of Ernest Lachmund's new work, Scherzo and Romance, drew a capacity audience to the fourth of the season's concerts by the Duluth Civic Symphony. Mr. Hayes received one of the finest tributes ever accorded a soloist here. He sang works by Handel, Mozart, Berlioz and a group of spirituals.

Mr. Lachmund's composition, his second to be played in recent seasons by the Duluth orchestra, likewise was received with enthusiasm. It proved to be

a skillfully orchestrated work with many passages written with a warm and rhapsodic pen. Paul Lemay conducted the orchestra in works of Thomas, Mozart and Sibelius with his customary vitality and sensitivity. The annual drive for a guarantors fund began on April 9 with several hundred solicitors attending a symphony dinner as the opening activity of the campaign. Soloists announced for the 1935-1936 season include Albert Spalding, Rose Bampton, Eunice Norton and Julius Huehn.

The final program on this year's course will be given on May 9, with the newly formed civic symphony chorus of 250 voices joining with the orchestra in Verdi's Requiem.

N. C.

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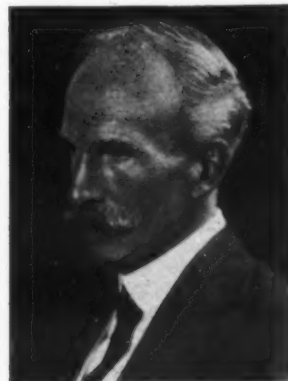
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The Manhattan Concert Fortnight

(Continued from page 34)

tion was permitted by both players in the Franck Sonata.

Miss Salomon's greatest gifts are those of warm temperament and vibrant artistic élan. Nothing is dry nor lethal under her fingers and she strives with considerable show of success to achieve more than a virtuoso exhibition. The Fire Bird excerpts, as transcribed by the composer and Samuel Dushkin, proved to be apposite recastings as well as interesting vehicles for the young artist. R.

Earle Spicer Heard in a Ballad Program

Earle Spicer, baritone, was heard in a program of English and American ballads at the Women's Republican Club on the evening of April 9. Edwin McArthur was the excellent accompanist. The songs, ranging from The Floral Dance, music founded on an old Cornish air, to Frankie and Johnnie, arranged by Mr. McArthur, were cloaked in a prudent garb designed for their consumption in the concert hall and yet, due to Mr. Spicer's artistry, they lost none of their earthy savour. Young Richard o' Taunton Dean, arranged by Mr. Spicer and hinting at its bawdy parentage; Up from Zomerzet, with its penetrating sagacity, and the gently ironic Barbara Allen's Cruelty, were sung with a regard for their dramatic value and poetic heritage.

The American ballads, varied in subject matter as their respective locales, from Guion's inevitable Home on the Range, Shortnin' Bread, Old Paint, Goin' to Shout, to The Man on The Flying Trapeze, were enthusiastically received. P.

Elsa Moeglé and Marion Lorraine in Joint Recital

Elsa Moeglé, harpist, and Marion Lorraine, soprano, were heard in a joint re-

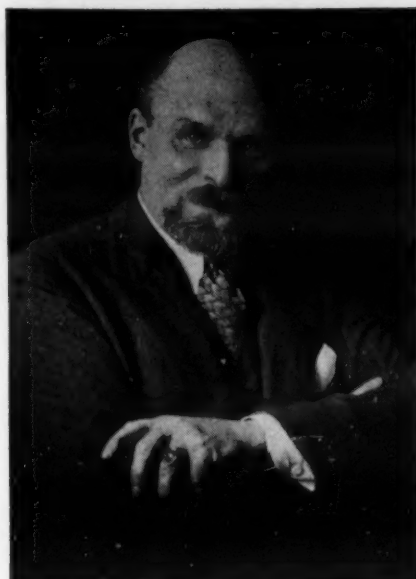


Miller

Virgil Thomson's Mass for Women's Voices Was Given by the Adesdi Chorus

cial at the Barbizon-Plaza on the evening of April 9. Miss Lorraine was accompanied by Edward Hart. Miss Moeglé began the program with a Passacaille by Handel, Haydn's Theme and Variations, Daquin's L'Hirondelle and a Bourrée by Bach. She plays with spirit and intelligence and these two qualities, though not always accompanied by a faultless technique, were particularly evident in the Bourrée, Pierné's Impromptu-Caprice, Rubinstein's Romance, Brahms's Valse in A Flat and works by Tornier and Salzedo.

Miss Lorraine sang Peri's Invocazione di Orfeo, Fourdrain's Le Papillon, Har-



Purdy

The Late Jacques Pillois's Three Choruses Had a First American Hearing Under Margarete Dessoff

riet Ware's Gladness (from manuscript), Charles's Spendthrift, works by Head, Farley and Griffes, and in conjunction with Miss Moeglé, Gounod's Ave Maria, Schumann's Der Nussbaum and Rimsky-Korsakoff's Air de Marthe. P.

Dessoff Choirs Introduce New Works

The Dessoff Choirs, Inc., comprising the Adesdi Chorus (women's voices) and the A Cappella Singers of New York (mixed voices) were heard in their third concert of the season under the direction of Margarete Dessoff in the Town Hall on the evening of April 10. Assisted by Harold Dearborn, Albert Barber and Hildreth Martin of the Ionian Quartet, the A Cappella Singers opened the program with the Orlando Lassus-Rostagno motet, Resonet in Laudibus, followed by a first performance of Virgil Thomson's brief and uniquely harmonized Mass for women's voices with percussion accompaniment. Morris Goldfinger played the rhythmic accentuations scored for cymbals, side and bass drum. This was a work commissioned by the League of Composers in 1934.

A first performance in America was Jacques Pillois's Three Choruses including a harvesting song, a prayer and Song of the Orchard in Blossom. Melodically and rhythmically the first movement was interesting and the prayer communicative in feeling, but the last, in folksong style, was less successful. Other music was Arnold Schönberg's Motet, Friede auf Erden, Chorvariationen über die Sonnengesänge des Franciskus von Assisi, by Hugo Herrmann, sung by the Adesdi Chorus, with Gertrude Gibson as soprano soloist, and Valses Nobles of Schubert-Mandyczewski in which the women's chorus sang frivolous, Viennese verses to the series of dances as played by Frank Widdis, pianist. The performances were well received by a friendly audience. R.

Kolisch Quartet in New York Debut

The Kolisch Quartet of Vienna, Rudolph Kolisch and Felix Khuner, violins; Eugen Lehner, viola, and Bemar Heifetz, cello, were heard in a concert tendered by the Library of Congress, Elizabeth Sprague Coolidge Foundation, under the auspices of the Institute of Arts and Sciences of Columbia University at McMillin Theatre on the evening of April 10. Mozart's Quartet in D, K. 575, Bartók's Quartet No. 5 in B Flat, which had its first public performance in Washington on April 8, and Schubert's D Minor Quartet were played.

The buoyancy, light-heartedness, and in the Andante, rapt harmonies of the Mozart work, were interpreted with poetic restraint and subtlety; qualities that heightened the atonalities of the subsequent Bartók work and the almost brutal aggressiveness of its first movement. The Adagio molto was in welcome contrast, nocturnal in mood and full of a slow sus-

pense, it was played pianissimo almost throughout. The Scherzo was remarkable for its novel tonal effects; a pizzicato note played on the cello being followed by a reverberating portamento with the other instruments in turn employing the same effect or supplying a background of broken rhythm. Technical exigencies were met by the quartet with consummate artistry and as in the Schubert work, variety of nuance combined with cogent ensemble playing to provide musicianly interpretation of the highest order. P.

Singers Club in Second Concert

The Singer's Club of New York, Charles A. Baker, conductor, assisted by Doris Doe, contralto of the Metropolitan Opera, made its second appearance of the season in the Town Hall on the evening of April 11. Edwin McArthur was the accompanist. The Club began the program with Schubert's Thou Art Repose, Haydn's Maiden Fair, O Deign to Tell, and G. Waring Stebbins's full-blooded A Song of the Sea.

Miss Doe sang Brahms's Von ewiger Liebe, Strauss's Wiegeliend, Sibelius's Saf, Saf susa, and Rangstrom's En gammal Dansrytm with a flawless production of tone, an infinite care for the turn and shape of phrase and an exemplary clarity of enunciation. The club was heard in Nathaniel Dett's Listen to the Lambs, with incidental solo by A. Russell Thompson, (Continued on page 48)

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Opera Festivity Marks Damrosch Jubilee

American Artists Appear in Acts From Fidelio and Mastersingers at Metropolitan — Audience Pays Tribute to Veteran Conductor Who Began His Career in Pit There Fifty Years Ago

ONCE more in the pit of the Metropolitan Opera House, where he fairly began his career as a conductor fifty years ago, Walter Damrosch celebrated his golden jubilee as a leader of opera and concert by presiding over festive performances of acts from Beethoven's *Fidelio* and Wagner's *Mastersingers of Nuremberg* on the night of April 12. The audience was a huge one and proportionately applause. After the final chorus of the Wagner work, Mrs. August Belmont, the former Eleanor Robson, speaking with a beauty and clarity of diction that every singer on the stage or in the audience had good reason to envy, presented Mr. Damrosch with a set of resolutions eulogizing, in behalf of a citizens' committee, his services to America's music.

The veteran conductor replied with his accustomed humor. Fiftieth anniversaries, he said, do not come often in a lifetime. He paid tribute to those who had made the evening a musical success, not forgetting the stage hands and the electricians in the course of his laudation of the artists and the orchestra. Grouped about him were the performers. Lawrence Tibbett, who sang Hans Sachs, succeeded momentarily in crowning the hero of the evening with the wreath that Walther wins by his Prize Song and, through Eva, passes on



Wide World

Dr. Walter Damrosch, After His Golden Jubilee Performance, Receives from Mrs. August Belmont a Copy of the Congratulatory Resolutions from The Citizens Committee. Paul D. Cravath, Chairman of the Metropolitan Board of Directors (Left), Looks on, and Grouped Around These Central Figures are Lawrence Tibbett, Helen Jepson, Lauritz Melchior, George Meader, John Barclay, Edwina Eustis and Kurt Brownell and Other Artists of the Evening

to Sachs. Mr. Damrosch referred to the event as marking the greatest day in his life. He spoke feelingly of his father, whom he succeeded as conductor at the Metropolitan in 1885, as having

laid the foundation for all that he had accomplished. Souvenir programs, plentifully illustrated, served further to recall the eminence of Leopold Damrosch as well as his sons.

The *Mastersingers* act (the third) was sung in English and hence was something of an experiment. With the exception of George Meader, who returned to his old role of David, in which he excels, all of the principals were new to their parts. Lawrence Tibbett gave much beauty of voice to his first Sachs, youthful in appearance in spite of the beard, and of no such bulk as the worthy cobbler poet usually presents. One wondered, indeed, how Eva could prefer any Walther to this handsome philosopher, though Kurt Brownell, in his turn, presented a von Stolzing of prepossessing figure and carriage, with charm in his smile and in his light but adequate tenor voice. There was an amusing and elongated Beckmesser in tall John Barclay, whose diction—save possibly Mr. Tibbett's—most nearly approached the ideal for opera in English. Helen Jepson disclosed the volume and the range for Eva's music and shed a radiance on the scene worthy of Walther's sometimes extravagant verses in the Prize Song.

Others participating in the *Mastersingers* act were Edwina Eustis as Magdalene, with only her part in the quintet to sing; Frederick Baer, John Gurney, Myron Taylor, Angelo Bada, Max Altglass, Giordano Paltrinieri, Louis D'Angelo, Paolo Ananian, James Wolfe and Arthur Anderson. Wilhelm von Wymetal, Jr., had charge of the stage. A chorus said to number 400 included not only the usual Metropolitan singers but the Russian Musical Art Chorus and the Oratorio Society of New York. The Metropolitan was further represented by the ballet for the Dance of the Apprentices, by the orchestra, under Mr. Damrosch's baton; and by all the technical staffs behind the scenes. The production was that of the Metropolitan's own *Meistersinger*. An amusing detail was the adherence to German by groups of the chorus—the tailors and the bakers particularly—in an otherwise English performance. Whether the opera gains or loses in translation remains a point that need not be argued here, though it should be said that the English text used was an altogether singable one.

Melchior in *Fidelio* Act

Preceding the *Mastersingers* act, the *Dungeon* scene from *Fidelio* afforded a first opportunity to hear Lauritz Melchior in the part of Florestan. Associated with him were Dorothée Manski as Leonore, John Gurney as Pizarro and Alden Edkins as Rocco. The German text was retained; but by means of a Prologue, dramatically spoken by Richard Hale, the story and action were made clear to any and all who might otherwise have been uncertain as to why Rocco and Leonore took to digging in a prison. With the closing of the curtains, Mr. Damrosch conducted one of the warhorses of his long career, the third of the Leonore overtures.

For both the Beethoven and Wagner works the unwearied affection and enthusiasm of the conductor were evident. The audience gave him tumultuous applause at every opportunity, which he, in turn, sought to pass on to the musicians in the pit and the singers on the stage. A substantial sum, it is said, was realized for Musicians Emergency Aid, to which the entire proceeds were donated. T.

Hart House Quartet Plays Beethoven Works

BUFFALO, N. Y., April 20.—A program of Beethoven's String Quartets, Op. 127, 130, 131, 132 and 135, were played here by the Hart House String Quartet, Geza de Krez and Harry Adaskin, violins; Milton Blackstone, viola, and Boris Hambourg, 'cello, on the evenings of March 30 and 31. The quartet gave a program of modern music at the Hart House Theatre in Toronto on April 14.

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Orchestras Present Novelties as Season Nears Close

Concerts During Spring Season Hold Interest of Devotees of Best Music—Koussevitzky Gives First New York Hearing of Berg's Controversial Lulu Excerpts—Iturbi Assumes Baton with Philadelphia Orchestra and Presents Louise Essex, Schubert Memorial Winner, and New Work by Strong—Janssen Plays Busch's Capriccio at His Final Concert with Philharmonic-Symphony—New 'Cello Concerto by Sowerby Introduced by Wallenstein with Barzin Orchestra

TWO local and two visiting orchestras gave Manhattan a surfeit of good music during the past fortnight, much of it new to America and some of it to the world. Koussevitzky played the excerpts from Alban Berg's opera, Lulu, which caused considerable controversy in Germany during the winter. Antonia Brico led the Woman's Symphony in its final Town Hall concert.

Barzin Produces New Works

National Orchestral Association, Leon Barzin, conductor. Soloists, Alfred Wallenstein, 'cellist. George William Volkell, organist. Carnegie Hall, April 2, afternoon:

Overture to Prometheus.....Beethoven
Concerto for 'Cello.....Leo Sowerby
(First time)
Mr. Wallenstein
Symphonie Concertante for Organ and Orchestra.....Joseph Jongen
(First time in America)
Mr. Volkell

Carrying out his idea of frequently giving new works, Mr. Barzin presented two well-contrasted ones. The Sowerby concerto is a valuable contribution to an altogether too sparse department of musical literature. Viewed as a whole, the work is romantic in quality and while giving the solo instrument ample opportunity, is not a display piece. It has a definite individuality with modernistic harmonies here and there in a manner not obtrusive, which contribute an American flavor. The 'cello part mingles well with the orchestral background. Mr. Wallenstein, to whom it is dedicated, gave a highly satisfactory interpretation.

The Jongen composition is in four movements with a toccata, for some reason, placed at the end. The organ part is merged in with the orchestra with, it must be said, an occasional heaviness. If the inherent ideas are not highly impressive, the effect is pleasing in spite of passages that have a reminiscent quality. Mr. Volkell showed complete command of the organ, played with virtuosity when the composition gave him opportunity to do so and was at all times en rapport with the orchestra.

Toscanini Concludes Brahms Cycle

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Carnegie Hall, April 3, evening:

Brahms Cycle—VI
Serenade for Orchestra, No. 1, in D, Op. 11
Symphony No. 4 in E Minor.....Op. 98

One of the composer's maturest musical conceptions coupled with one of his earliest essays in the larger forms combined to make this last program in Mr. Toscanini's Brahms cycle one of the most complete artistic fulfillments in the series. The illness of Ossip Gabrilowitsch, pianist, necessitated the substitution of the Serenade for the B Flat Concerto, which was lamentable in view of the proximity of the concerto in stature to the symphony. Yet the Serenade, as an historical docu-



Adolf Busch's Capriccio Had a First American Hearing by the Philharmonic-Symphony

ment and as sheer musical pleantry of sterling quality, was by no means unwelcome. Indeed, with its six movements, one of which is in sonata-allegro form, it is virtually a symphony so far as its materials and dimensions are concerned. Great profundity is not in it, of course, nor was it desired, but geniality, youth and abundant gaiety together with certain portents of the ripening philosopher made it a meet companion for Brahms's last symphonic utterance.

Perfect interpretative comprehension on the part of conductor and orchestra illuminated the symphony with much the same pellucid light observed in the serenade. It is possible for the former work to be heavy and drab, but the vitality, the live rhythm which Mr. Toscanini maintains so magically with the familiar semicircular movement of the baton swept away any cobwebs which may, and often do, collect in the work when ineptly perceived, and served, moreover, to pull the composition together into a unity almost concise in its clarity and repudiation of discursiveness. Needless to say ovations were thunderous during the evening and at its conclusion.

Lulu Excerpts Introduced

The Boston Symphony, Serge Koussevitzky, conductor. Soloist, Olga Averino, soprano. Carnegie Hall, April 4, evening.

Tombeau de Couperin.....Ravel
Symphonic Pieces from the Opera, Lulu Berg

Mme. Averino
Symphony No. 5 in C Minor....Beethoven
Berg's much discussed music, already

reviewed in these columns by MUSICAL AMERICA's Boston correspondent, created no such stir at its first New York performance as did similar excerpts from this composer's Wozzeck, heard similarly before the opera was introduced to America in its entirety. In each of the five segments—Rondo (andante and hymn; Ostinato (allegro); Song of Lulu (commodo); Variations (moderato) and Finale (adagio sostenuto; lento; grave)—was a mastery and an individuality comparable to that in the earlier work. But there was no such dramatic thrust, no such compelling intensity.

If the new music drama, as yet unproduced and, according to report, not altogether complete, is as fairly represented by these fragments as Wozzeck was by the orchestral pieces played by Erich Kleiber, Lulu would seem to be a more introspective and less realistic work, in spite of a lurid story of low-life filled with violence and passion, with Lulu's murder of her one-time paramour and her own lurid demise at the hands of a "Jack the Ripper" to suggest the need for music of action rather than reflection. There is turmoil and a particularly shuddersome chord at the moment of Lulu's ghastly death and the double basses have some effective passages of great energy and vitality at the beginning of the Ostinato; but the music of these excerpts, taken as a whole, seems cerebral and a little remote from the theatre; interesting more by reason of its distinctive harmonic texture than its foot-light possibilities. It suggests Schönberg more than Wozzeck does, though it is larger-limbed and less concerned with minutiae than the Schönbergian works with which it might be compared.

For the conservative ear, no doubt, most of this music is harsh and ugly, yet it lacks the bite of either Berg's own Wozzeck or Schönberg's Gluckliche Hand. There are



Louise Essex, Schubert Memorial Winner, Played a Haydn Concerto Under Iturbi's Baton

unusual sonorities in which a vibraphone plays a part to contribute a mild eeriness to the scoring, aside from the still far-from-normal effect of the atonal harmonic effects elaborated through conscious employment of Schönberg's twelve-tone scale. The stage work in its entirety may tell a different tale. But the excerpts, heard alone, would indicate a work of less tension than its theatrical predecessor.

Mr. Koussevitzky apparently gave the music the benefit of all that zeal and understanding could accomplish for it. A word must be added for Mme. Averino's

(Continued on page 55)

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White House Musicales Bring Many Artists of Distinction

Fourteen Programs Presented for Entertainment of the Roosevelts and Guests at State and Social Functions

MUSICAL events of variety and much distinction have taken place at the White House during the current season. As is customary, Mrs. Franklin D. Roosevelt has entrusted the engagement of artists and all arrangements for the performances to Henry Junge of Steinway & Sons, New York.

The cabinet dinner on Dec. 18 was the first of the musicales after state dinners with Elisabeth Schumann, soprano; Ernest Hutcheson, pianist, and Coenraad V. Bos, accompanist. Others in the series brought Ninon Vallin, soprano; Rene Le Roy, flute; and Pierre Darck, accompanist; La Argentina, The Vienna Sängerknaben; Viola Mitchell, violinist; Eidé Noréna, soprano; Mr. Bos and Rafael de Mertis, accompanists; Kathryn Meisle, contralto; Ethel Bartlett and Rae Robertson, duo-pianists; Arthur Rosenstein, accompanist.

Artists at luncheon musicales were Mollie A. Best, diseuse; Bianca Aldini, soprano; Harry M. Gilbert, accompanist; Iva Roberts, balladist; Jean Fardulli, baritone; Louis A. Potter, accompanist; Lucille Collette, violinist and pianist; Harriet Zell, soprano; Frank Bibb, accompanist; Beatrice Harrison, 'cellist; Vandy Cape, singing satires; Sigmund Spaeth, musical satires; Margaret Harrison and Frederick Bristol, accompanists; Audray Roslyn, pianist; Maria Kurenko, soprano; Corinne Symons Homer, accompanist; Florence Locke, diseuse; Reinald Werrenrath, baritone; Sol Sax, accompanist.

The Trade School Singers of Hampton Institute, with Dorothy Mainor, soprano; R. Todd Duncan, baritone; and Ernest Hays and William Allen at the piano, began the Lenten Musicales on March 8. Others in this series were Amri Galli-Campi, soprano; Robert MacGimsey, whistler, and Mr. Bos, accompanist, and an ensemble from the National Symphony under Hans Kindler, with Elizabeth Hipple, pianist, as soloist.

CLEVELAND PLAYERS END TOLEDO SEASON

Symphony Led by Rodzinski in Works by Beethoven, Franck and Tchaikovsky

TOLEDO, April 20.—The series of concerts in the peristyle of the Art Museum came to a conclusion on March 29 when the Cleveland Orchestra, led by Artur Rodzinski, played stirring performances of César Franck's Organ Chorale, arranged by Arthur Loesser, Beethoven's Fifth Symphony, Tchaikovsky's Romeo and Juliet, and a Suite from Stravinsky's ballet Petrouchka.

A recital of refinement and superb artistry was given by Albert Spalding in the Art Museum on March 8. He played Beethoven's Romance in G and Padre Martini's Allegro, arranged by Samuel Endicott. In the Bach Sonata in E and Franck Sonata in A, André

Benoist, accompanist, shared the honors with Mr. Spalding. Shorter works included Ravel's Tzigane and Habanera, Lalo's Guitarre, Chopin's Waltz in B Minor and the Paganini Caprice, No. 24.

Monte Carlo Ballet Returns

The Monte Carlo Ballet returned to the Art Museum on March 12 to give three ballets. The orchestra was under the baton of Efreim Kurtz.

The Minneapolis Symphony gave three performances here recently, playing works by Mozart, J. Strauss and Schubert, under Eugene Ormandy, and in a children's concert under Paul Le May. Ruth Slenczynski, pianist, was presented in a recital by Flora Ward Hineline at the Paramount Theatre, and large audiences attended free recitals at the Peristyle during the past month. H. M. C.

Mary Garden Engaged for Chicago Musical College Summer Class



de Gueldre
Mary Garden Will Hold Master Classes at the Chicago Musical College This Summer

CHICAGO, April 20.—Mary Garden, world famous operatic diva, has been engaged by the Chicago Musical College for its summer master school. Miss Garden will offer classes in opera, coaching, song and dramatics during the summer session from June 24 to Aug. 3. This is the first time Miss Garden ever has consented to make her services available to the general student public. M. M.

Westchester Plans Music Festival at County Centre

WHITE PLAINS, April 20.—The Westchester County Recreation Commission has reserved the County Centre for a music festival in May. Two programs will be given under the leadership of Sandor Harmati; the first on May 10 will be devoted to Bach and Handel, and the second on May 11 to works by English and American composers. Giovanni Martinelli, tenor of the Metropolitan Opera; Winifred Cecil, soprano; George Rasleey, tenor, and William Mercer, baritone, will be soloists on the festival programs.

NATIONAL SYMPHONY IN FINAL PROGRAM

Washington Orchestra under Kindler Heard in All-Request List

WASHINGTON, April 20.—The final concert of the National Symphony on March 31 presented the annual request program which this year included the overture to Mozart's Die Zauberflöte, Schubert's Unfinished Symphony, Wagner's Ride of the Valkyries, the Largo from Dvorak's New World Symphony, Brahms's Hungarian Dance No. 1, Sibelius's Finlandia and Strauss's Artist Life. The concert ended with a sustained demonstration for Dr. Kindler and his men. On April 3 the final concert of the Boston Symphony also concluded with an ovation for Dr. Koussevitzky and the popular orchestra. The outstanding works on this program were the Schumann Symphony in D Minor and the Sibelius Symphony No. 7. The concert opened and closed with works by Ravel.

A Cappella Choir Heard

The Fifth Lenten concert by the A Cappella Choir of First Congregational Church, Ruby Smith Stahl, conductor, took place at the Mayflower on April 1. The last concert of Mrs. Dorsey's series presented the two popular singers, Gladys Swarthout and Nino Martini on April 7 at Constitution Hall. The program contained songs and arias by each artist and two operatic duets.

Other events were the piano recital by Norman Frauenheim, Washington pianist, at the Sulgrave Club on April 2 and the only American recital by Carlton Gauld, American bass of the Paris Opéra-Comique. Mr. Gauld sang with feeling and excellent diction, works by French, German and American composers with a group of arias. He replaced Chaliapin on the T. Arthur Smith series whose concert was canceled on account of illness.

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The score of Scarlatti's The Martyrdom of St. Ursula has been discovered in the city of Lyons.

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BORIS IS STAGED IN LOS ANGELES

**Belarsky in Title Role with
Opera Group—Hollywood
Plans Advance**

LOS ANGELES, April 20.—With the Philharmonic Orchestra on a month's leave of absence, due to Otto Klemperer's activities in Europe, chief interest in the last fortnight centered in the presentation of Moussorgsky's Boris Godounoff by the American Opera Company in Philharmonic Auditorium on April 9. The company was organized a year ago, under the guidance of Sidor Belarsky, who assumed the leading role in the same work at that time. Mr. Belarsky again essayed the role of Boris, one with which he is thoroughly familiar and to which he brings fine stage presence and voice.

Eleanor Woodforde was the Marina, looking the part well and singing beautifully, although the voice is not of operatic timbre. Carl Omeron was miscast as Gregory, as was Elizabeth Ivanova as Xenia. Alexander Akimoff and Myrtle Aber were outstanding in their comedy parts. Others in the cast were Siroon Mangurian, Russell Horton, Rolla Doss, Joseph Martin, Lloyd Staples, Jean Chown, William Stallings and Joe Parmenter. Alexis Coroshansky conducted. The company will sponsor a production of Halévy's La Juive on May 14.

Variety of Chamber Recitals

The Bartlett-Frankel String Quartet gave the third in its series of candlelight concerts in the Biltmore on April 2. A large audience heard the program, which included works of Glazounoff, Willy Stahl, Beethoven, Rubinstein and Cherubini. The ensemble did some of the best playing it has achieved in the last two years. The Abas String Quartet was heard in a concert sponsored by the music department of the City Library, on April 13. A large audience heard this excellent ensemble in Haydn's Quartet in D, Op. 76, No. 5; three pieces by Bloch, and Rispetti e Strambotti by Malipiero.

Gregor Piatigorsky, appearing under the Behymer banner, brought joy to lovers of 'cello music by his superb playing in his auditorium recital on the afternoon of April 1. Works of Bach, Franck, Schumann and others were played with consummate artistry. The artist, with Lev Shorr at the piano, played in Pasadena on the following Sunday, appearing in the Community Playhouse under the sponsorship of Coleman Concerts.

Two piano programs of outstanding merit were those given by Olga Steeb in the auditorium of her school on March 25 and April 5. Technical brilliance and wide versatility were features of the programs, which were heard by good-sized audiences. Charles Wakefield Cadman and Mrs. Edward MacDowell were principal participants in a program in the Hollywood Concert Hall, sponsored by the MacDowell Colony League. Mr. Cadman was heard in a piano version of Trail Pictures, composed at Peterboro Colony last summer, and with Orrie Irvine, a two-piano arrangement of Dark Dancers of the Mardi Gras. Mrs. MacDowell played some of the smaller MacDowell piano numbers.

The Glendale Community Orchestra, reorganized with Liborius Hauptmann as conductor, gave an excellent account of itself in a program in the Glendale

A Trio Catches 2800 Ft. Underground

The Three Smiling "Miners" at the Right Are (from the Left): Georges Barrère, Flute; Carlos Salzedo, Harp, and Horace Britt, Cello. During Their Recent Transcontinental Tour, the Barrère-Salzedo-Britt Ensemble Investigated the Copper Shaft of Anaconda, 2,800 Feet Underground, in Butte, Montana. Garbed in Workers' Costume, the Group Was Photographed During a Snowfall



High School on April 2. Mozart's G Minor Symphony, a Strauss waltz and Bruch's Violin Concerto in G Minor, played by Richard Nibley, were applauded by a capacity audience.

Two Los Angeles artists were adjudged winners in the recent district contest of the National Federation of Music Clubs. Marianne Mabée, soprano, was first among the singers in her class, and Irma Olsson-Seffer, was winner in the piano contest. Miss Mabée, sponsored by the California Federation of Music Clubs, appeared in recital in the Ebell Club Lounge on April 13. The voice is of lovely quality and she sings with innate refinement and intelligence. Assisting artists were Dorothy Gorbowitzky, pianist, and Jean Howard, accompanist. Numbers in Miss Mabée's closing group were by four Los Angeles composers, Gertrude Ross, Richard Drake Saunders, Grace Bush and Elinor Remick Warren.

Plans for the fourteenth season of summer concerts in Hollywood Bowl are going rapidly forward. Because of the late ending of the winter concerts, and also because of musical activities at the San Diego Exposition in June, the opening date has been set at July 16. The usual series of thirty-two concerts will bring the closing date to Sept. 7. The famous amphitheatre is said to have been leased to J. J. Shubert of New York, for presentations of light opera in June.

HAL D. CRAIN

GALA BENEFIT CONCERT

Noted Artists Donate Services for Music Lover's Foundation

A gala concert for the benefit of the Music Lover's Foundation, Inc., was given in the Grand Ballroom of the Waldorf-Astoria on the afternoon of April 16. The artists who donated their services were Lucrezia Bori, Galli-Campi and Elisabeth Rethberg, sopranos; Richard Bonelli, baritone; Emanuel List and Ezio Pinza, basses; Giovanni Martinelli, tenor and Albert Spalding, violinist. Accompanists were André Benoist, Walter Golde, Coenraad V. Bos, Edwin McArthur and Frederick Bristol.

Operatic excerpts from Faust, Rigoletto, Don Giovanni, Martha, Manon and Lieder, Spirituals and instrumental works by Saint-Saëns, Chopin and Sarasate were sung and played. The

Foundation was established for the purpose of bestowing pensions upon artists who are without adequate means of support in their late years.

Iowa Teachers College Club Gives Bach and Elgar Concert

CEDAR FALLS, IA., April 20.—The Bel Canto Glee Club of Iowa State Teachers College gave a Bach and Elgar program, under Alpha Corinne Mayfield, in the college auditorium on March 28. Ralph Moritz, pianist, was assisting artist, and Jane Eby, accompanist. Rachel Rosenberger and Lois Bragonier played violin obligatos.

MANY RECITALISTS HOLD BOSTON STAGE

**Women's League for Community
Service, Flute Players' Club
in Programs**

Boston, April 20.—In Jordan Hall on April 14, the League of Women for Community Service sponsored a program of exceptional merit by Ina Braithwaite, pianist, and Joseph James, baritone, with J. Shelton Pollen as accompanist. Songs of superior quality and piano works well chosen were presented with marked artistic ability.

On the same afternoon at the Hotel Vendome, the Boston Flute Players' Club presented its final concert of the season by the following artists: Gertrude Ehrhart, soprano; Georges Laurent, flute; Heinrich Gebhard and J. M. Sanroma, pianists; Alfred Zighera, 'cellist, and Willem Frank, accompanist. Music seldom heard gave great pleasure to the audience, with a Fantasia in F Minor, Op. 103 by Schubert and a pair of Polonaises by Schumann, each for four hands at one piano and each coming to a first performance in Boston, lending interest to the program. Other works were by Pierné, arias by Handel and Five Impressions of a Holiday, Op. 7 by Goossens.

Commemorating the 112th Anniversary of the House of Chickering and Sons, a recital was given in Jordan Hall on the evening of April 7, by Pearl Besuner, soprano; Frederic Tillotson, pianist, and Yves Chardon, 'cellist, with Reginald Boardman as accompanist for Miss Besuner. The recital was attended by a large and very responsive audience.

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BELLEVUE STRATFORD HOTEL

Philadelphia

April 23rd to 30th

LOUISVILLE HEARS CONCERTS, RECITALS

**Iturbi in Notable Program—
Several Local Orchestras
Are Active**

LOUISVILLE, April 20.—José Iturbi was the fourth artist presented by the Wednesday Morning Community Concert Association at the Memorial Auditorium. He appeared before a splendid audience which responded enthusiastically. His program included works by Bach, Beethoven, Chopin, Granados, Debussy and Liszt.

The fifth performance of the University Concert series brought to the fore the University Little Symphony, Jacques Jolas conducting. This was a Bach-Handel anniversary program and in addition to the orchestra the University chorus sang two works with Lawrence Cook, organist; Virginia Richards, soprano, and Jane Glenn and Charles Letzler, violinists, assisting.

Louisville Symphony Active

Joseph Horvath conducted the Louisville Symphony at the Memorial Auditorium on April 1 with Morris Perelmutter, violin soloist. Both soloist and orchestra were much applauded in a program including works by Bach, Tchaikovsky, Lalo and Liszt.

A large and representative audience heard the Yale Glee Club at the Columbia Auditorium early in April. The chorus of forty voices was conducted by Marshall M. Bartholomew. Featured as soloists were R. O. Williams, and Basil Henning, tenor; and the Howard twins, pianists.

The Younger Woman's Club presented at a matinee concert, a trio composed of Izetta Jones, pianist; Camille Pilcher, violinist, and Raoul Bignon, cellist. The last concert of the University series for 1934-35 was given at the Memorial Auditorium on April 9, when H. Arthur Brown conducted the University Symphony in works by Dvorak, Mendelssohn, Debussy, Moussorgsky and Wagner.

HARVEY PEAKE

After a successful tour of Italy and Switzerland, Willem Mengelberg conducted his first concert in Amsterdam early last month.

Americans Pursue the Muse at Fontainebleau



Piaz

Main Façade of the Palace of Fontainebleau. The Louis XV Wing (at Right) Houses, Offices, Classrooms, Studios, the Musical Library and Living Quarters for American Conservatory Students

A NEW course in piano interpretation has been announced for the summer of 1935 at the American Conservatory of Fontainebleau, France, by Robert Casadesus, pianist and head of the piano department. Mr. Casadesus will play and comment upon a series of classical and modern works of all nations, and pupils who so desire may also play for the class and receive criticism.

The class will meet three times a month, in addition to the regular private lessons under Mr. Casadesus and Mr. Decréus, resident director of the school. Mr. Casadesus made a tour of Eastern United States this season, appearing twice with the New York Philharmonic-Symphony, and will return next season for a series of twenty-five concerts.

The American Conservatory and its twin, the American School of Fine Arts, established in 1921 and 1923 respectively at the suggestion of Dr. Walter Damsch, are under the protection of the French government and are housed in the National Palace of Fontainebleau, a short distance from Paris.

Last year Maurice Ravel assumed the general directorship of the conservatory. The faculty is composed of leading



Wide World

Students Emerging from the Louis XV Wing to Assemble on the Palace Staircase to Sing French and American Songs as Part of Their July 4 Celebration

French musicians who give both private and class courses in piano and other instruments, voice, opera, coaching, ac-

companying, composition, harmony and conducting. These are supplemented by general academic and cultural studies.

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PORTLAND HEARS MATTHEW PASSION

**Symphony Under Hoogstraten
and Choral Society Par-
ticipate in Program**

PORTLAND, Ore., April 20.—Willem van Hoogstraten directed Bach's St. Matthew Passion on March 19, a month after the final subscription concert of the Portland Symphony. Participants were the Symphony, the Portland Choral Society, church choirs of adults and boys and as soloists Helen McCartney, Mark Daniels, Irid Oakley, Virgil Day and Merwin Dant. Their interpretations were musicianly and devotional. William Robinson Boone was at the piano and Frederick W. Goodrich, at the organ. Jacques Gersikovitch led the Junior Symphony and Chorus in a program on March 30. The orchestral numbers, which were broadcast over CBS through KOIN, Oregon Journal, were a Mozart overture, a Tchaikovsky waltz, a Bizet nocturne and Moussorgsky's Night on Bald Mountain. The chorus, assisted by Jack Randall, baritone, and Jane Andrews, soprano, gave spirited renditions of Grieg's Landsighting and Bruch's Fair Ellen. Alexander Hull trained the chorus. A conspicuous achievement was the playing of Mozart's violin concerto in E Flat by Robert Mann, a pupil of Edouard Hurlimann, concertmaster of the Portland Symphony. After the concert, Mr. and Mrs. Robert H. Noyes gave a reception at the Town Club, in honor of Mr. and Mrs. Gersikovitch. Mrs. Noyes is president of the Junior Symphony Association.

Opera Continues

The San Carlo Opera Co., under the management of the Heilig Theatre Co., filled an engagement at the auditorium from March 11 to 17. Tannhäuser, Aida and Madama Butterfly drew capacity audiences.

I Pagliacci, directed by Michael Arenstein, and sung in English, was the first presentation of the Opera Club at the Shrine auditorium on March 28 and 29. The performances were highly creditable. The roles were sung by Arthur Johnson, Clara Riemán, William Elliott, Burton Murphy and J. Van Louwen.

The Portland Chamber Music Trio, Edna Chittick, Bernard Barron and Mary Schultz, gave its first concert at the Woman's Club Hall on March 31. A theme and variations by Beethoven, a Brahms trio and miniatures by Bridge comprised this charming program. The Treble Triad of thirty-five voices of Marylhurst College presented Pergolesi's Stabat Mater at Madeleine Hall on April 2.

Mrs. Lee R. Gillette, northwest district president of the Federation of Music Clubs, presided at the district contest at the Benson Hotel on March 23. The winners, who will compete at the Biennial, in Philadelphia, are Barbara Thorne, soprano; Frances Brockman, violinist, and Bethel Mayes, pianist, all from Oregon. Glenn Reeves, violinist of Portland, and Elizabeth Boylan, pianist of Salem, Ore., won first

Trying a New Electric Pipeless Organ



Wide World
As Pietro Yon, Organist of St. Patrick's Cathedral, Plays the New Electrical Pipeless Organ in the R. C. A. Building. Many Distinguished Musicians Look On: From the Left, Fritz Reiner, Constantino Yon, Colette D'Arville, Rosa Ponselle, Deems Taylor, Giovanni Martinelli and Leopold Godowsky

place in the student musicians' contest. Betty Brogan was second in the vocal sections. Mark Daniels and Abe Bercovitz, violinist, were soloists at a Monday Musical Club tea on April 1. The accompanists were Mrs. Bercovitz and Margaret Steinmetz.

JOCelyn FOULKES

SONG CONTEST PLANNED

**Ginn and Company Announce School
Song Competition**

With the belief that American youth of school age should have the experience of singing songs composed by outstanding contemporary American composers, Ginn and Company, Educational Publishers, have announced a prize competition for such songs. The first prize will be \$500; the second and third prizes, \$300 each and the fourth, fifth and sixth prizes, \$100 each. This competition is restricted to native and naturalized citizens of the United States.

"We believe the time has come for the American composer to write for young people just as artistically and spontaneously as he prepares songs for a concert audience," say the publishers. "We are instituting this prize award with the hope that the outcome will bring fine new and vital music to the young people of the country and at the same time provide support and encouragement for the cause of contemporary American composition."

A committee of distinguished American musicians and music educators will serve as judges. An outline of the conditions of the competition may be obtained from E. D. Davis, secretary to the board of judges, 70 Fifth Ave., New York. The final entry date will be Jan. 10, 1936.

Associated Music Teachers' League Holds Tenth Anniversary Celebration

The Associated Music Teachers' Association held its tenth annual celebration at the Parc Vendome on the evening of March 30. The speakers were Paul Jelenek, president, and Gustav Becker, president emeritus. The musi-



Photo: Apeda

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cal program was given by Jeanne Soudeikine, soprano; Louis Persinger, violinist, and Vera Kaplun Aronson, Maurice Aronson, Marguerite and Mischa Portnoff and David Barnett, pianists. Frank Chatterton was accompanist for Mme. Soudeikine and Ethel de Gomez for Mr. Persinger.

THREE UTICA ORCHESTRAS MAY COMBINE INTO UNIT

**Robertson, Manager of Local Radio
Station, Hopes to Promote
National Broadcasts**

UTICA, April 20.—A plan to combine the three local orchestras into one unit is being furthered by Dale Robertson, manager of WIBX, the CBS outlet in this city. Mr. Robertson has conferred with the three conductors, Edgar J. Alderwick of the Utica Symphony; Berrian R. Shute of the Civic Symphony and Nicholas D. Gualillo of the Symphonic Orchestra. Should these men agree to combine he hopes to promote the single ensemble in a coast to coast broadcast over WIBX.

The Civic Musical Society gave a concert on March 5 at Our Lady of Lourdes Auditorium with Anne Hitzelberger Cook and Frank Clark, violinist, as soloists. Mr. Alderwick led the Utica Symphony in a concert at St. Francis de Sales auditorium on March 3, which included Beethoven's Overture to Coriolanus, Dvorak's New World Symphony and Brahms's Hungarian dances.

On March 16 the Community Concerts Association recently finished its drive for new members. Nelson Eddy gave a recital on March 7 for the same group. E. B.

PARIS PREMIERE OF HAHN'S MERCHANT OF VENICE

Shylock Wins Success in Respectful Operatic Version — New Operetta by Same Composer Also Scores — Schoop and Parnell Ballets Appear — Orchestra and Artist Concerts Numerous

By GILBERT CHATE

PARIS, April 15.—The Paris Opéra scored a decided success with its production on March 29 of *Le Marchand de Venise*, the three-act opera by Reynaldo Hahn. The libretto, written by Miguel Zamaçois, is an adaptation in French verse of Shakespeare's *Merchant of Venice*. Not for a long time has Jacques Rouché, director of the Opéra, hit upon a work which appears to combine so many of the qualities that appeal to the taste of the French opera-going public.

M. Hahn, whose charming operetta, *Ciboulette*, may be considered almost a classic in its field, and whose songs have found great favor with the public, is an unabashed traditionalist who seeks first and foremost to write music that is pleasing to the ear. At the same time, he is man of excellent taste, and a thorough master of the technique of his craft. His music, therefore, never lacks distinction, even when it fails to impress us with evidence of deeper and more enduring qualities.

The most notable feature of his new opera is the great respect with which he has treated the text. Hahn is far too clever to attempt to make his orchestra compete with Shakespeare. He has subdued his instrumental sonorities to such an extent that they never for a moment interfere with the delivery of the text. From beginning to end, every word may be clearly heard.

In his setting of the words, the composer has given free play to his melodic inspiration. M. Hahn believes neither in declamatory methods, nor in the principle of "continuous melody." He adheres rather to the traditional schema of "set pieces," appearing to offer his incense at the shrine of Mozart rather than that of Wagner. He closes the opera with a conventionally effective septet—sung by the three happy couples and the merchant Antonio—in which it



Philippe Gaubert Conducted Reynaldo Hahn's *Merchant of Venice*

is proclaimed that love must always have the final word.

Although the work lasts nearly four hours, it does not give the impression of being over-long. The five acts of Shakespeare's play have been compressed into three acts and five scenes. The most notable deviation from the original is the elimination of the role of Lancelot Gobo. The most dramatic character in the opera, as in the play, is, of course, Shylock the Jew. This role was impressively interpreted by André Pernet. The Portia was Fanny Heldy. Although pleasing both vocally and visually, she left much to be desired as regards the histrionic portrayal of the role. Martial Singher was an admirable Bassanio, and Cabanel brought dignity and an excellent diction to the role of Antonio. Philippe Gaubert conducted with his customary authority.

Another Successful Premiere

Almost coinciding with this production, M. Hahn obtained another success with his new operetta *Malvina*, produced at the Gaité-Lyrique. The libretto of this work is by Maurice Donnay and Henri Duvernois, two well-known playwrights. It deals with historical episodes, in which revolutionary barricades play an important part. The music is charming and melodi-

ous, according to the Reynaldo Hahn formula.

The Opéra-Comique has given its hospitality to two foreign ballet troupes, both of which presented highly interesting programs. Trudi Schoop and her ballet from Zurich specialize in a type of humorous realism that is both novel and effective. The principal number presented by this troupe is a "dancing comedy" entitled *Fridolin*, depicting the trials and tribulations of a youth who leaves his home in search of adventure. There is a blending of the grotesque and the pathetic in this modern ballet-pantomime, which from a technical point of view, is admirably executed. Another number, entitled *The Newspaper Readers*, is also original and amusing.

Skilful Polish Dancers

On Nov. 8, Felix Parnell's Polish Ballets gave a gala performance at the Opéra-Comique. The chief attraction of this troupe lies in their spirited and colorful presentation of Polish folk-dances, woven into typical scenes of Polish peasant life. Their repertoire, however, is widely varied, and includes both modernistic and romantic features. Felix Parnell, who is ballet-master of the Warsaw Opera House, is a skilful dancer, and the technical level of his troupe is high. The costumes and the settings are striking.

The Opéra-Comique is also doing its best to give us a season of Russian opera by extending its hospitality to the troupe of the Paris Russian Opera—a company without a theatre. The Russian repertoire comprises *Prince Igor*, *The Invisible City of Kitezh*, *Tsar Saltan*, and various ballets. The performances are admirable. The Russian troupe is also giving some performances in the Théâtre National du Tro-

cadéro, a subsidized theatre run on popular lines.

The various orchestras have performed new works by Olivier Messiaen, Martelli, Emmanuel Bondeville, R. Balliman, Louis Beydts, Daniel Lesur, Marius Casdesus, Hector Fraggi, Claude Delvincourt, Tony Aubin, H. Busser and Henri Rabaud. Of these, the first and the last-mentioned are young composers of talent, of whom more will doubtless be heard in the future.

Among the artists heard here during March were Kreisler, Heifetz, Rachmaninoff, Marian Anderson, Rudolf Serkin and Maurice Eisenberg. Argentina gave a very successful recital of Spanish dances at the Opéra on March 24. Daniel Harris, a young American baritone, gave a recital in the Salle Chopin, before a large and appreciative audience. Mr. Harris sang groups in Italian, German, French and English. He has a voice of fine quality, and he sings with taste and intelligence. M. Gabriel Lapiere was his accompanist.

Richard Tauber appeared as soloist with the Paris Symphony under the baton of Pierre Monteux, and also conducted some of his own compositions, following in this the prevailing fashion. Hermann Scherchen, appearing as guest conductor of the same orchestra, gave a splendid performance of Bach's *Art of Fugue*, in the instrumental version of W. Graeser, revised by Scherchen.

Another Offenbach operetta, *La Fille du Tambour Major*, has been revived at the Théâtre de la Porte Saint-Martin. This was Offenbach's last operetta, written when his glory had been somewhat dimmed by several partial failures. With it, however, he regained the favor of the public. The work is a sort of comic pendant to Donizetti's *Daughter of the Regiment*.

STOKOWSKI WILL RETURN TO ORCHESTRA POST IN FALL

To Conduct Philadelphia Orchestra for Thirteen Weeks Beginning on October Fourth

PHILADELPHIA, April 20.—Definitely terminating the rift between himself and the board of Directors of the Philadelphia Orchestra Association, Leopold Stokowski, has agreed to conduct the orchestra for thirteen weeks of concerts during the next season beginning on Oct. 4. He will return again in the spring of 1936 to conduct the closing pairs of concerts, which will probably consist of Easter music.

Mr. Stokowski, who has been conductor of the orchestra since 1912, announced in December that he would not renew his contract owing to "deeply lying differences" between himself and

the board of directors, which were eventually, with a re-organization of the Board, satisfactorily eliminated. Alfred Reginald Allen, new manager of the Orchestra Association, said that according to a telegram received from him, Mr. Stokowski was "deeply happy at the thought of returning to Philadelphia" and was planning programs to include outstanding examples of classical, modern and romantic music.

Furtwängler to Conduct Again in Berlin

BERLIN, April 17.—After his conference with Propaganda Minister Paul Goebbels, and Reichsführer Adolf Hitler, which patched up differences with the Nazi regime, Wilhelm Furtwängler will resume his musical activities in Berlin.

"Audience Sat As Though Under A Spell"—Philadelphia Record

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BOSTON HEARS BANTOCK IN INFORMAL ADDRESS

Make America "Song Conscious," Says British Composer at Reception Given in His Honor

BOSTON, April 20.—Sir Granville Bantock, English composer and educator visiting Boston to examine American students who are candidates for degrees from the Trinity College of Music, London, was guest of honor on April 14 at a reception and informal supper in the Salon and Empire ballroom of the Hotel Vendome. Sir Granville spoke informally upon the Music Festival and Choral movement in England and Wales, and suggested one method of bringing the American people out of their present state of mental unrest was to inaugurate choral groups in greater numbers, and make the people of America "song conscious." He also sponsored the idea of a radio tax which would eliminate the necessity for commercialized programs.

Rulon Robison, tenor, sang a group of Sir Granville's songs accompanied by Edwin Biltcliffe.

The groups and their presidents sponsoring the reception included the American Choral and Festival Alliance, Mrs. Wm. Arms Fisher; the Apollo Club, Courteney Guild; the Boston Music School Settlement, Mrs. Alexander Steinert; the Boston Pianoforte Teachers Association, Harris Shaw; Chromatic Club, Mrs. A. J. Rowan; Music Lovers' Club, Mrs. Arthur Cone; Musical Guild of Boston, Mrs. Arthur Brattles Wells, and the New England Chapter of the American Guild of Organists, Edward Johnson, dean.

G. M. S.

Guest Teachers for Chicago-Bush



Mark Hambourg, Pianist (Above Right), Jan Hambourg, Violinist (Above Left), and Solon Alberti, Vocal Coach and Accompanist (Right), Will Hold Master Classes at the Summer Session of the Chicago-Bush Conservatory

CHICAGO, April 20.—The Chicago-Bush Conservatory has announced the engagement of three noted guest teachers for its summer session. Mark Hambourg, pianist, will be available for master classes during the four weeks from July 1 to 27. A pupil of Theodor Leschetizky, he has concertized throughout the world with great success. For many years Mr. Hambourg has made his home in London, and this summer will be his first American visit for a number of seasons.

Another gifted member of this mu-



Raphael



Apeda

sical family, Jan Hambourg, violinist, has also been secured by Loro Gooch, manager of the Chicago Conservatory, for master classes during July. Jan Hambourg has also had success as a concert artist. During recent years he has made his home in Paris.

A third guest teacher, will be Solon Alberti, widely known accompanist, coach and vocal authority. Mr. Alberti has been the accompanist for many of the foremost concert artists and brings to his work knowledge born of broad experience. His pupils are prominent in concert, opera and radio.

The summer master classes of the conservatory will be divided into three parts, the first term of six weeks' duration will run from May 13 to June 22. The major term will include the six weeks from June 24 to Aug. 3. The final six weeks' term will extend from Aug. 5 to Sept. 14. Besides the guest artists the entire faculty of 140 prominent instructors will be available during the summer sessions.

Amy Ellerman Soloist in Performance of Bach's St. Matthew Passion

Amy Ellerman, contralto, was a soloist in a recent performance of Bach's St. Matthew Passion given at the First Presbyterian Church on April 14. Frank Wright conducted. Miss Ellerman will be heard in a recital at the home of Mrs. Robert De Forest on April 25.

Weingartner to Hold Final Conducting Class at Basel in June

BASEL, April 15.—The master classes for conductors which Dr. Felix Weingartner, director of the Basel Conservatory of Music will hold in June 1935,

will be his seventh and last at that institution as he will leave there in July to direct the State Opera at Vienna.

SEASONAL EVENTS END IN BROOKLYN

Conductor of Chaminade Club Ends Thirty-Seven Year Tenure of Service

BROOKLYN, April 20.—Bringing to a termination her thirty-seven-year tenure as conductor of The Chaminade, this borough's famous women's choral club, Emma Richardson-Kuster led a farewell concert in the opera house of the Academy on April 3.

The program, in goodly part, was given over to American composers, several of whom were present as guests of honor. Acknowledging the applause following interpretations of their works were Harriet Ware, Pearl Curran and Harry Rowe Shelley. Unable to attend but sending appreciative regrets were James P. Dunn and A. Walter Kramer.

John Uppman, baritone, was assisting artist in two groups of songs splendidly sung to the accompaniments of Philip Evans, pianist. Chaminade soloists were Ruth M. Softy, Matilda Durr Lindsay, Irene Hunt and Shirley Lindgren. Club accompanists were Amelia Gray-Clarke, piano, and Rhoda L. Newton, organ.

The season's concluding event in Olin Downes's Enjoyment of Music series featured Walter Giesekeing in a program of solo and concerted music selected from the works of Bach, Handel and Scarlatti, on March 28 at the Academy. A string orchestra under the direction of Leon Barzin, conductor of the National Orchestral Association, assisted. In the closing work, the first movement of Bach's Concerto for three pianos in C, Mr. Giesekeing had Robert Pitney and Mr. Downes as co-artists. The fusing of symphony and ballet was the topic of Mr. Downes's lecture on March 19 with the Ballet Russe assisting. The Institute of Arts and Sciences announced the continuation of the course for next season.

The Brooklyn Orchestral Society, Fritz Foesch, conductor, gave a benefit concert at the Academy on March 22 under the auspices of the Caledonian Hospital Women's Society. The symphony was Schubert's Unfinished preceded by shorter works by Weber, Greig, Mozart and Johann Strauss. Mme. Galli-Campi, soprano, was guest artist in arias by Mozart and Donizetti.

FELIX DEYO

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TOWN HALL

MARCH 26, 1935

New York Herald Tribune

Town Hall Performance Wins Praise for Spontaneity

The players disclosed themselves as musicians of discriminating taste with comprehensive technique and well adapted to one another in the important factors of similarity of touch and approach to their instruments. Their performance was happily free from the deadening automaton-like cold perfection which characterizes so much two-piano playing and there was considerable spontaneity in their work.

—Jerome D. Bohm

Brooklyn Eagle

Rarely is one privileged to hear such extraordinary ensemble as these two artists have achieved. Among the piano duos this reviewer has heard, Schlaaff and Riotte are the only ones who have attained unanimity which is more than merely mechanical.

—John Hammond

New York Times

Mr. Schlaaff, a native of Hamburg, received his early training in Germany; he arrived here in 1922. Mr. Riotte is an American, a graduate of Dartmouth College and the Institute of Musical Art. The two men joined forces about three years ago and have given concerts in various parts of the East. They make a co-ordinated team. They play together with carefully established balance of tone, color and nuance. They gave the Bach work a lyrical quality which was especially felicitous for the Fugue. The Mozart work had delicacy of touch and a certain charm.

—H. T.

New York Evening Sun

The two players proved themselves accomplished artists by their performance. They possess a musical piano tone and they have acquired a high degree of keyboard and pedal unanimity.

—S. A. D.

New York American

Mozart's Menuetto and Rondo had a finely balanced and faultlessly synchronized performance with shading and grace beautifully expressed.

—Greta Bennett

Daily Mirror

The programme was one to send the average audience home in ecstasy.

—W. F. S.

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Philadelphia Bulletin, July 14, 1934.

LARGE AUDIENCE OF 3000
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"The three sisters made a profound impression on the audience by their excellent playing and sympathetic treatment of the classical music, which made up their repertoire."

Wichita Eagle, Mar. 12, 1935.

"The trio composed of Elsa, Greta, and Maria Hilger (violin, violoncello, and piano), gave before the Woman's club in the afternoon and the Chamber Music Society at night, two especially fine concerts.

"The cool heads, warm hearts and quick energies of these three women make them ensemble players of the first rank. These musicians have played so much together that the interplay of ideas and feeling is perfect. The correct intonation, the singing tone and the splendid legato of each of these players makes every number a pure joy. They play without effort and show in their interpretations a real love for music for its own sake."

Wheeling Intelligencer, Oct. 20, 1934.

"The work of greatest dignity on the program was the closing Brahms double concerto for violin and cello, and the piano filling the role of the orchestra, wherein the trio reached its highest level of musicianship throughout the evening and responded to the enthusiasm of the audience with an arrangement of Pergolesi's charming 'Nina' given with the utmost sensibility."

Baltimore Sun, Nov. 29, 1934.

"Ensemble playing, such as Memphians rarely have an opportunity of hearing, was enjoyed last night by those who attended the Hilger concert. Each member of the trio is a star in her own right. . . In their ensemble work there is a marked co-ordination and sympathy, together with a certain charm and no-nonsense that gives an air of distinction to their performance. . . The artists were recalled for three encores."

Memphis Commercial Appeal, Mar. 2, 1935.

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New York Concerts

(Continued from page 39)

Harvey B. Gaul's A Sonnet from the Portuguese, a superbly lyrical setting of Elizabeth Barrett Browning's poem, How Do I Love Thee, and Phillips's arrangement of Liszt's Song of the Mountain Stream, with poem by Louis H. Osborn. Miss Doe gave a final group of contemporary songs including Ernest Charles's Youth, Clarence Olmstead's Thy Sweet Singing, Deems Taylor's The Messenger and Mortimer Browning's Sleep, Baby Sleep. P.

Lafayette College Glee Club and Choir Heard in Recital

The Lafayette College Glee Club and Choir, John Warren Erb, conductor, assisted by Edwin Strawbridge, dancer; Wilfred Glenn, bass, and Thomas Edwin Yerger, organist and accompanist, gave indubitable proof of its abilities as a well trained ensemble in the Town Hall on the evening of April 12. The club began the program with Seiple's Like a Queen Enthroned, two Bach Chorales, Palestrina's Improperia and Handel's Hallelujah Amen, from Judas Maccabaeus. Mr. Strawbridge brought ingenuity and artistry to his group of six solo dances, and Mr. Glenn was heard in songs by Handel, Tchaikovsky, Lohr, Guion and in five Songs of the Sea with the Club. The program was concluded with a number of college tunes. P.

Ashley Pettis Plays at New School

Ashley Pettis, pianist and music editor of *New Masses*, gave a recital under the auspices of the latter publication at the New School on the evening of April 12. In the Chromatic Fantasy and Fugue of Bach, the Haydn Variations in F Minor, two rhapsodies, and an intermezzo of Brahms and other works by Schumann, Popoff and Mossoloff, Mr. Pettis demonstrated a serviceable technique when he was free to exercise it, but he was hampered by somewhat imperfect acquaintance with the music. The audience was a friendly one. R.

Horowitz in Last Appearance for Two Seasons

Vladimir Horowitz, pianist, Carnegie Hall, April 13, afternoon:

Sonatas: B Minor; G. Scarlatti
Humoresque, Op. 20. Schumann
Sonata in B Flat Minor, Op. 35. Chopin
Polonaise in C Sharp Minor; Mazurka in C
Sharp Minor, Op. 50; Etudes: C Sharp
Minor; G Flat. Chopin
Etudes: Pour les quarts; Pour les huit
doigts. Debussy
Funerailles; Valse oubliée; Mazeppa etude,
Liszt

Mr. Horowitz continues to be one of the towering magicians of the keyboard. A few sages may yet complain of paucity in scholarship, but this surely must be laid to the program rather than to his playing of it. The eleven divisions of the Humoresque and the Chopin Sonata called for the most rigorous application in the list, and from these he drew up substance which few players perceive. The sonata, in particular, was a notable materialization. Individual use of rhythm and dynamics transformed the scherzo, while the threadbare funeral march returned to what was probably its original majesty and solemnity. Again the uncannily informing rhythm, combined here with crescendos and decrescendos in the finest gradations transformed the music, and described with gripping realism the measured, inexorable progress of a procession.

The other Chopin works were renewed and treated to fresh conceptions in the same manner. Like most virtuosi, Mr. Horowitz chose to play the etudes at the most rapid tempo the physical mechanism can generate. But, unlike many of his colleagues, he managed to produce music in addition to momentum. Little if any of the melodic contour was submerged in the vortex, and the harmonic pillars of the lower register did not crumble into roaring confusion. Difficulty in keeping his natural brilliancy of tone sufficiently subdued made the Debussy etudes less exemplary than

(Continued on page 60)

Among the Dancers

Hindu Dancer and Musicians in Exotic Program

A discriminating audience attended the recital of music and dance presented by Mona Rani and her Hindu Musicians, in the Town Hall on the evening of April 3.

The program consisted of authentic Hindu songs, dances, and rituals, presented in a serene but colorful way, which made the evening both interesting and delightful.

Mona Rani, although only half Hindu, has dedicated herself successfully to the philosophy of Hindu art, and recreates the dances sympathetically and authoritatively, if not glamorously. The simple and imaginative settings, the vivid native costumes and exotic folk and religious music all helped to make the program vividly informative. Two later recitals were given on April 14 and 17. M.

Anita Zahn and Group in Dances

Anita Zahn and her dance group gave a recital at the Guild Theatre on the evening of April 7, assisted by Mary Shambaugh pianist-composer and Paul Velluci, pianist. A Cycle of Life, danced to Miss Shambaugh's music was, in spite of a subject that presupposed a choreography of depth and dignity, obvious stuff descending to maudlin sentiment and sadly in need of realism.

The group however, is to be congratulated on its choreographic effort. Trial by Jury; a work of imagination and swift, explicit satire, that was performed with restraint and intelligence. Miss Zahn gave a group of three dances, Minuet by Ravel, Fervor by Shambaugh and Tanzstück by Hindemith, which was encored. The recital, which concluded with the Bach-Samaroff Fugue in G Minor interpreted by Miss Zahn and the group, was given for the benefit of the Duncan Summer School of the Arts Scholarship Fund. P.

German Dancers in New York Debut

At the Majestic Theatre, on the evening of April 7, the widely heralded Ruth Sorel Abramovitch and George Groke appeared for the first time in New York before a distinguished audience of dance enthusiasts and celebrities. Mr. Groke's facility of movement and talent for miming and Miss Abramovitch's excellent training, evident gifts and genuine flair for movement, provided much pleasure in a varied program.

Of the duet dances, the Peasants' Dance Suite, to music by Kessler, was the best, and also the most popular number on the program, with interesting choreography excellently performed. Death Lament was also striking and effective in composition, while The Mother, danced by Miss Abramovitch, had many fine moments.

The music, ranging from Brahms and Schumann to Kapuscinski, was played by Maria Chasin at the piano.

Cansino Returns to New York

José Cansino, of the large and distinguished family of dancing Cansinos, returned to the New York concert stage on the evening of April 14, in a recital of Spanish dances for which the Guild Theatre was filled to capacity. Toma de Aragon was his partner. The artist proved himself a born and bred dancer with a virtuosity which extended from his brilliantly tapping heels to his thrilling castanets, real charm of personality and a flair for characterization and pantomime.

It is to be hoped that Mr. Cansino will devote the remainder of his career to recreating the true Spanish style which is really so much more exciting than American showmanship can ever make it.

Miss de Aragon was a pleasant and exceedingly pretty partner who gave an accurate performance. The music was genuine and thrillingly played by Celso de Soyos at the piano. M.

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STANDARD OPERAS HEARD IN BOSTON

Metropolitan Forces Greeted by Capacity Houses on Post-Season Tour

Boston, April 20.—Die Walküre opened the one week engagement of the Metropolitan Opera Association in the Boston Opera House on April 1. In several ways the week was one of revelation, during which the guarantors learned that the house could be virtually sold out for every performance and the spectators learned that the Metropolitan Opera Association was in need of rehabilitation from back drop to the orchestra pit. Several of the first line singers were unavoidably absent and it is to the credit of the association that it was able to replace them acceptably, but emergencies such as these emphasize concretely the fallacy of the star system. A case in point was La Traviata in which Edith Mason replaced Lucrezia Bori as Violetta and Charles Hackett took the role of Alfredo, previously announced for Richard Crooks.

Mme. Mason quickly overcame a slight uncertainty in the first act and gave one of the best performances of the finale we have heard from her. Mr. Hackett was in excellent voice and was convincing in his role. Vocally, Mr. Tibbett as the elder Germont was in top voice; histrionically his characterization was angular. The remainder of the roles were adequately assumed and Ettore Panizza conducted.

In Lohengrin Kirsten Flagstad again scored a signal triumph as Elsa. Her voice is used with a perfection of utterance seldom heard. As in Die Walküre she relied upon her voice to carry her through the opera, and this might be adjudged sufficient, but Wagnerian roles demand action and Mme. Flagstad must offer more of it than she now offers if she would reach the heights of which she is very evidently capable. Mme. Branzell sang well; hers is a voice of considerable color and she also has ability as an actress. Mr. Melchior is a very excellent singer, but he is not a magnetic knight. Mr. List's King, and Mr. Cehanovsky's Herald were well done; Mr. Schützendorf has a voice of

good quality, too explosively used as Telramund however. The chorus was extremely perfunctory. Mr. Bodanzky conducted.

Pons Sings Lakmé

In Lakmé, Lily Pons merited the



Edith Mason in Traviata, the Opera in Which She Appeared as Guest With the Metropolitan Forces in Boston

ovation accorded her. Mr. Martinelli proved a dependable Gerald, the remainder of the roles were satisfactorily filled and the ballet was excellent, both in choreography and costuming. Louis Hasselmanns conducted.

By way of novelty, Boston received Deems Taylor's Peter Ibbetson with Lawrence Tibbett as Colonel Ibbetson, Edward Johnson as Peter, Queena Mario replacing Lucrezia Bori as Mary and Gladys Swarthout as Mrs. Deane. The reaction of Bostonians to this opus was that of admiration for the singers, individually, and a degree of indifference toward the score. Wilfred Pelletier conducted.

Faust with Mmes. Rethberg and Swarthout and Messers Martinelli, Tibbett and Pinza in the principal roles was distinguished for the excellent characterization of Mr. Pinza as Mephistopholes. Louis Hasselmanns conducted.

Witherspoon Discusses the Opera

(Continued from page 9)

out the obviously incompetent before they get to the final hearing," he replied. "Not only is it inefficient on our parts to spend so much time, which might be better occupied, on hearing aspirants who cannot possibly have a chance.

"Then I am preparing forms for audition entries which, if honestly filled in, should eliminate a great many before hearings. Applicants will have to fill out the regular items—name, address, telephone, age and type of voice, and will also have to answer that they have three operatic roles completely prepared, which will be required. I do not believe that is too much to ask.

"In addition, they will have to state what roles have been sung in opera on the stage, state other roles prepared, and general experience.

Only Judges to be Present

"In the interest of fairness, no teachers or friends will be allowed to listen in at auditions. Only the judges will be present. You can easily see the reason for this step, which seems to me absolutely imperative.

"Another thing I am considering is the matter of seating late comers. Letters of complaint on this score have poured in. What do you think about it?"

"Remembering the many times I have cursed gently beneath my breath at the interruption of concentration on the performance, and the annoyance of people brushing and pushing past knees, and the gathering up of coats and hats, and the inability to see while crowds of people are streaming down the aisles, I should say that I'm all for control of it," I answered.

"Yes, it breeds bad manners, and is a very sore point," he agreed. "The orchestras have done it, and people have got used to it—it is a matter of habit. Why

The final offering was Lucia, which returned Lily Pons in the title role, together with Elda Vettori, Nino Martini, Giuseppe De Luca and others of competence. It was of course, Mme. Pons's show, with endless curtain calls after the Mad Scene. Mr. Martini also offered some fine singing, with tones clear and unforced. Mr. Panizza conducted.

The most completely satisfying opera of the series, however, was Die Meistersinger, both in point of performance and setting. Editha Fleischer, Doris

should several hundred people who have made the effort to arrive on time be penalized by the few tens or scores who have not? You will hear more of this."

"And the season itself?" I asked.

"Before long, I shall have the repertoire and list of singers to announce to the public, certainly before I leave for Europe in May," he said. "I am going to Europe to find new singers, but only after I have thoroughly examined the talent in America. The season will be fourteen weeks, as before, beginning on Dec. 2. We are hoping for an extensive tour after the season, but the Brooklyn series is out. So are the Sunday concerts. Instead, we shall possibly give special performances, of opera, choral works or ballet, perhaps on Tuesday or Saturday nights. I want to develop, improve and make a greater feature of the ballet, which is much in the public favor now.

"Also I intend to make the Saturday night popular subscription series more interesting, both in repertoire and singers. Prices are the same, the \$7 top, \$4 for Saturday nights, with reduction for subscriptions, and the subscription plan is the same. Other changes will come along, to be sure, but we must take them gradually.

"I well know the double meaning of the old phrase, 'New broom sweeps clean, old broom knows where the dirt is,' and intend to take advantage of both the old and the new."

Meanwhile, the new general manager of our great opera house is leading what he calls "the best kind of life."

"Excitement, responsibility, good hard labor, the stimulating contact with hundreds of different types of people, all have a part in it," he declared. "It partakes of the elements of a professional career, of teaching, of administration, all of which I have done, yet is bigger than all of them put together, and infinitely more fun."

Doe, Paul Althouse, Friedrich Schorr, Gustav Schützendorf, Emanuel List and Marek Windheim were appropriately oriented to their roles, the orchestra gave good support and the stage business was well handled. Artur Bodanzky conducted, and the minor roles were in capable hands. The new regime now assumes a directorship behind which stands years of notable achievement. Its Boston friends wish it success and the will to go forward. An even more notable record is possible from it.

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Rome Sees New Decor for Faust



New Scenes for Faust Designed by Pieretto-Bianco for the Recent Performance at the Teatro Reale in Rome. From Act III Are (Right) the Public Square in Scene II, and (at Left) the Church in Scene I

ROME, April 15.—Gounod's Faust, given recently at the Teatro Reale, was distinguished particularly by new and impressive settings designed by Pieretto-Bianco who received the highest praise from public and press for the dignity, color, accuracy and imagination of his conceptions. So successful was the production that two extra gala performances were added to the regular schedule. Novel ideas in the way of costuming, especially in the case of Mephistopheles, also were acclaimed for artistry and lavishness. The Mephistophelian garb was the creation of Pieretto-Bianco.

ing, chamber music and Bach cantatas will be given on the twenty-third, and on the twenty-fourth the Art of Fugue will be played in St. Thomas Church under Hans Weisbach. The Festival will conclude on the twenty-fifth with concerts on the Bach organs in Rötha (Störnthäl) and Wechselburg.

G. DE C.

John Warren Erb Active as Conductor

John Warren Erb conducted the Lafayette College Glee Club at the Hotel Dennis in Atlantic City on March 23 and at Eastown High School, Berwyn, Pa., on March 24. He also accompanied Madeline Monnier, 'cellist, in a recital at Lafayette College on April 5. He will conduct the New York University Symphony on April 29 at N. Y. U. Auditorium at Washington Square.

Curtis Quartet Returns to the East

The Curtis String Quartet has recently returned to the East after a successful concert tour of the Southwest including recitals in Louisiana, Texas and New Mexico. Their Spring tour through New England will conclude with a guest appearance before the biennial convention of the National Federation of Music Clubs in Philadelphia. Plans for next season include a tour through the South, Southwest, Pacific Coast and the Northwest.



Reale

HALLE CELEBRATES HANDEL'S BIRTHDAY

HALLE, April 15.—From Feb. 22 to 24, the city of Halle was the scene of an elaborate celebration in honor of the 250th anniversary of her illustrious son, Handel. This was the first important all-Handel festival in the current program of the Reichs Music Chamber and focused its attention more on a national homage of Handel as genius and German than as artist and composer. The musical contributions to the festival program were merely the supporting structure for addresses.

On Feb. 22 special Handel ceremonies were held in all public schools and institutions, wreaths were laid on his statue in the Market-place and at midnight the sturdy burghers were awakened by trumpet music from the tower of the Marienkirche ushering in the birth day to strains of Johann Pezel, predecessor of Handel and Johann Schein, who lived a century before him.

Saturday's events opened by a reception in the Rathaus where speeches were made by Alfred Rosenberg, Germany's cultural dictator, and a number of local officials. The new Handel medals designed by Professor Weidanz were then conferred on prominent musicologists of Germany and other countries, and on numerous officials, including the Chancellor. Following this ceremony, a tablet was unveiled on the house in which Handel was born.

In the evening, the Robert Singaka-

demie and Lehrerengesangverein under Prof. Rahlweis, gave a considerably abbreviated performance of The Messiah in the Cathedral with the assistance of Ria Ginster, Oskar Dittmer, Gert-rude Pfitzinger and Heinz Marten.

On the 24th, a special ceremony was held in the aula of the University at which the speakers were Dr. Edward Dent of England and Dr. Torre-Franca, representative of the Italian Government. Dr. Dent's lecture, which was given in German, provided an interesting and vivid picture of Handel's life in England and his influence on English music as well as the influence on Handel of the religious atmosphere of England at that period. His remarks on the the latter subject made an interesting contrast to the contentions of Dr. Rosenberg, who endeavored to show that Old Testament texts were contrary to Handel's inner nature and were only seized upon owing to the lack of anything better.

The festival then closed with a performance of Otto und Theophano, at the Opera, in a revised version by Oskar Hagen in which the role of Otto, originally written for male alto, had been arranged for baritone. The title roles were taken by Hans Reifenleitner and Charlotte Krauss and the stage direction lay in the hands of Hanns Nied-decken-Gebhard. Vondenhoff conducted.

G. DE C.

LEIPZIG PLANS BACH FETE AND EXHIBIT

Fortnight of Celebration to Be Held in June, With Memorial Concerts

LEIPZIG, April 15.—The program for the National Bach Festival here, extending over a fortnight, will open on June 16 with a Bach exhibition in Gohlise Castle, religious services in Nikolai Church and a performance of the St. Matthew Passion in St. Thomas Church. The following day, memorial services will be held at Bach's tomb in Johannes Church, and an orchestral concert will be given in the State Conservatory under Prof. Divisson as well as a performance of Arnold Schering's Der Thomaskantor in the Old Theatre.

Chamber music in the State Conservatory and an orchestral concert in the Gewandhaus, with Edwin Fischer as conductor and soloist, will mark June 18. On the nineteenth R. Opitz will play Part I of the Well-tempered Clavichord (continuing with Part II the next day), and the Riedel Verein, under Max Ludwig, will sing the B Minor Mass in St. Thomas Church. The twenty-second Bach Festival in the Gewandhaus will occur on the twenty-first together with an organ recital at the State Conservatory by Friedrich Högener, and an orchestral concert, under Hermann Abendroth, in the Gewandhaus.

The annual meeting of the New Bach Society, with a lecture by Mr. Schering, will fall on the twenty-second, and motets, directed by Gunther Ramin, will be sung by the choir of St. Thomas Church. Religious services, choral sing-

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FLAGSTAD IS HEARD IN ROLE OF KUNDRY

Two Post - Season Audiences
Stirred by Parsifal at the
Metropolitan

Holy Week brought two post-season performances of Parsifal to the Metropolitan, the first on Wednesday evening April 17, the second on the afternoon of Good Friday in accordance with long-established custom. Both performances were lifted to memorable heights by the newly disclosed Kundry of Kirsten Flagstad, who, after a few weeks preparation, essayed this role—her seventh at the Metropolitan—for the first time on any stage.

This was a superb achievement on the part of the Norse soprano, irrespective of the circumstance that the part was new to her. The conception was one of imagination, deep sympathy and keen insight. Pictorially it was interesting and easy, with much that was decorative without any of the attitudinizing of some recent Kundrys. The haggard savagery, the sense of exhaustion and the emptiness of soul of the first act character were vividly communicated. The temptress of the second act was a creature of beauty and not merely beauty of song. The penitent of the Good Friday scene was, indeed, what Gurnemann sang of her, one strangely changed—"Wie anders schreitet sie als sonst!"

Role Is Superbly Sung

However, convincing and right, as were Mme. Flagstad's acting and physical embodiment of the role, the like of which the Metropolitan has not had since Fremstad's day, it was her singing that set many of the most experienced members of the audience to searching their memories for any Kundry so beautiful, and so expressive, not only in those moments when the full power of her noble voice could be employed but in the finer nuances of the seduction scene. Richly tender in "Ich sah das Kind," and of much power and sweep in climactic passages in the latter part of the second act, the soprano's tone was as sumptuous as it was enthralling. Bitterness, weariness, despair, rage, guile, defiance, the appeal for pity—all the strange gamut of emotion through which Kundry passes in a single scene—found expression in the changing color of a voice of glorious quality under the most assured control.

Shouts are not common at Parsifal performances, but they were to be heard at the conclusion of the second act on Wednesday night, along with the protracted applause that recalled the chief



Wide World

Kirsten Flagstad as Kundry in the Third Act of Parsifal

singers many times, with individual curtain bows taken by Mme. Flagstad and Lauritz Melchior. The tenor sang exceptionally well and gave much of dramatic poignance to the outburst—"Amfortas! —die Wunde!"—after the kiss of Kundry. Others who contributed worthily to the performance were Friedrich Schorr as Amfortas, Emanuel List as Gurnemann, and Gustav Schützendorf as Klingsor. The Voice of the first temple scene was what it should have been in Doris Doe's rich-toned singing of the "pity" theme and James Wolfe did rather better than usual by the music of Titirel. The Flower Maidens and the orchestra had their moments of insecurity but it remained for the bells of the temple to jangle completely out of tune. These were blemishes and not inconsequential ones on a performance otherwise eloquent and at times profoundly moving. Artur Bodanzky conducted. Wilhelm von Wymetal, Jr., had charge of the stage. O. T.

A Post-Season Tristan

A post-season performance of Tristan und Isolde for the benefit of the Professional Children's School, Inc., with Kirsten Flagstad and Lauritz Melchior in the title roles, raised Wagner's monumental tonal edifice for the seventh time this season on the evening of April 8 at the Metropolitan Opera House.

A first act that towered in beauty and dramatic grandeur was matched only by the poignant utterances of the dark-starred love's in the Liebesnacht music, or in moments of the fruition of inevitable tragedy in the third. Karin Branzell mirrored the despair and distraction of Brangäne with vocal and his-

trionic skill and Emanuel List was a sonorous and kingly Marke. Gustav Schützendorf sang the role of Kurvenal, and others in the cast were Marek Windheim, George Cehanovsky and Louis D'Angelo. Artur Bodanzky conducted. P.

NOVEL SCHEDULE FOR STADIUM CONCERTS

Symphony, Opera and Ballet
to Divide Week—Three
Conductors Listed

An elaborate schedule of concert, opera and ballet for the eighteenth season of concerts at the Lewisohn Stadium which will begin on the evening of June 26, and continue nightly for eight weeks through Aug. 20, has been announced by Mrs. Charles S. Guggenheimer, chairman of Stadium Concerts, Inc.

Each week will be divided into three parts: three days will be given over to symphonic programs under the conductorship of José Iturbi and Willem van Hoogstraten; two days each to opera and ballet under Alexander Smallens. The orchestra, as usual, will be that of the Philharmonic-Symphony Society of New York.

Mr. Iturbi will conduct the first five weeks of the season, Mr. van Hoogstraten the last three. Mr. Iturbi made his American debut as a conductor at the Stadium with the Philharmonic-Symphony in August, 1933. Mr. van Hoogstraten, who has conducted Stadium concerts since 1922, has gone abroad for a holiday following the close of his season with the Portland Symphony.

The tentative list of operas which Mr. Smallens is planning includes Aida, La Bohème, Boris Godounoff, Faust, La Traviata, Prince Igor, Carmen and Tosca. Boris and Prince Igor will be given with the company of The Art of Musical Russia, Inc., the organization which co-operated with the Stadium last season. A large ballet will be especially engaged for the Polovtsian Dances in the latter work.

The Fokine Ballet, which attracted large audiences to the Stadium last summer, has been engaged for four pairs of performances. There will also be a program of Spanish ballet and two evenings of American ballet.

The popular prices of past seasons will be retained for the coming summer. Field seats will be sold at \$1.00; stadium seats at fifty cents and twenty-five cents. Since, at these low prices, the receipts from admissions fall considerably short of meeting the cost of production, the Stadium Concerts Committee is calling upon the public for contributions to a guarantee fund of \$50,000. For many years the annual deficits of the Stadium Concerts were made up by a small group of guarantors but during the past two years conditions have made it necessary to ask the general public to help.

Ormandy to Conduct in Budapest

Eugene Ormandy, conductor of the Minneapolis Symphony, arrived in New York on April 18 and will sail on the Veendam on April 18 for Europe. He will conduct the Budapest Philharmonic on May 9.

Barcelona is organizing a festival in honor of the 250th anniversary of the birth of Bach. The Casals Orchestra, the Orfeo Catala and the Association of Chamber Music will take part.

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NEW YORK EVENING POST

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Two-Piano Music and Part Songs of Merit Issued

Powell's Natchez-on-the-Hill Issued for Two Pianos

The three Virginian country dances set by John Powell under the title, *Natchez-on-the-Hill*, first published in 1932, now appear in an arrangement by the composer for two pianos, four hands (New York: G. Schirmer, Inc.). For many years Mr. Powell has been in the front rank of American composers who urge recognition and use of American folk melodies, and he has himself utilized them with striking effect, especially those undated and unrecorded songs and dances to be heard among the Negroes and the hill people of the country surrounding his native Richmond, Va.

Since *Natchez-on-the-Hill* is already well known as an orchestral work there is no need to discuss it in detail here. The two piano arrangement, according to a note, was made for Percy Grainger. If the fact were not mentioned, it certainly would be surmised, for as one reads through the composition he is reminded at every turn of this other notable folk music enthusiast. Sometimes David Guion is even more strongly suggested, for the melodies Mr. Powell has uncovered are close relatives to *The Arkansas Traveler* and *Turkey in the Straw*. His harmonizations and general treatment, however, are far less elaborate than most of those of the two former composers, and show less of the impress of modern idiom and rhythmic complexity.

This arrangement is a genuine contribution to the duo-piano repertoire, and it has the additional advantage of being unusually easy of execution.

R.

More Music for Two Pianos

For the duo-pianists a Rumbelero, otherwise a Cuban dance with singular rhythm,



John Powell, Who Has Arranged His *Natchez-on-the-Hill* for Two Pianos

by Morton Gould has just been published (New York: Carl Fischer, Inc.). While the melodic material is not significant the incessant reiteration of two long beats and one shorter beat in a 4/4 measure exerts something of a fascination on its own account.

The same composer and Bert Shefter have collaborated on a two-piano version of Chopin's *Fantasia Impromptu in C Sharp Minor* and have indeed laid violent hands upon it. The piece is wrenched out of its proper framework and coarsened in

the process, with results that must inevitably offend musical sensibilities.

Three Syncopations with the titles, *Ducky*, *Hollywood Stars* and *Tim and Tom*, written by Lothar Perl as piano solos and published as such, have now been arranged for two pianos by George S. Mathis (Mainz: B. Schott's Söhne), and in this form will undoubtedly find their way onto radio programs of syncopated persuasion, as will the Gould piece above. Being expanded for two instruments has meant an undeniable gain in effectiveness. In addition to being the best written pianistically, *Ducky*, with its dialogue of banter, has the most interesting material of the three.

L.

New Part Songs from England

The Galaxy Music Corporation offers a number of new items from the catalog of the London house, Stainer & Bell, for which they are American agents. Outstanding among these are works for women's voices: a light, dancing, unaccompanied *Echo*, to Milton's words, by A. T. Lee Ashton; a *scherzoso* version of *Wynken, Blynken and Nod* (in which no credit whatever is given for the words) by W. Rigby, with a fine piano accompaniment under the effective vocal parts; and another of the seemingly unending settings that English composers make of Herrick's *Gather Ye Rosebuds*, by Ashton, this latter not as effective as others' previous attempts.

Samuel Liddle has provided an original piano accompaniment to a duet arrangement of the old Scottish melody, *The Rowan Tree*, and Francis G. Scott has given a lilting unison setting to Blake's lovely seasonal poem, *Spring*. This, both in range of voice and type of feeling, should prove ideal for youthful choral groups in schools.

The new mixed voice numbers from this publishing house are anthems for general service use. Cyril S. Christopher has written a good a cappella work, *Save us, O God*, especially effective for evening services. F. T. Durrant's majestic *Around the Throne of God* has short sections for both boys' and men's voices in unison and a stirring organ accompaniment. Richard Wassell, organist of Birmingham Parish Church, has provided an appropriately romantic setting for *How Sweet the Name of Jesus Sounds*, a setting quite in the manner of the Barnby-Dykes tradition, which is another way of saying that it will probably be liked by the majority of the congregation. Seats's *Magnificat* and Nunc Dimittis in G Minor and Dawson's *Te Deum* are both thoroughly competent, moderately easy, not unusual.

For male voices there are *The Inn of Life*, by Arthur Warrel, a philosophical reflection on the futility and shortness of life. *The Little Green Lane*, arranged by S. E. Lovatt; and the same composer's original *So We'll Go No More Aroving*, to Byron's words. Unfortunately these suffer from that difficulty so common to many male voice choruses imported from England, a high and sustained tessitura for the first tenors.

Ukrainian Songs and a New Choral Cycle

A valuable contribution to the literature of choral music is made by the series of arrangements of Russian folk and traditional songs by Alexander Koshetz under the title, *Songs of the Ukraine* (New York: Witmark Educational Publications). Most of these are arranged for mixed voices, and cover a wide range of subject matter and musical moods. They include *The Chicken Lady*, *O Give Thanks unto God*, *A Violin Singing in the Street*, a Lullaby, with a mezzo-soprano solo part above a wordless accompaniment. *The Cossack*, and *Gypsy Drums*, the last for women's voices. English texts have been provided by Max T. Krone.

Angelic Choir and *Kalinka*, arrangements by Walter Aschenbrenner for his Chicago Symphonic Choir, attempt to supply music

of a type different from the conventional vocal style, and suggest instrumental effects and orchestral timbres. Conductors seeking this type of music will find them interesting.

New numbers in the Witmark Choral Library include a choral cycle, *Erin*, by Clarence Loomis, based on texts by Thomas Moore, and a new setting, full of contrapuntal interest, of that old choral war-horse, *All Through the Night*, by Cyr de Brant, both for mixed voices; Harvey Enders's arrangement of a charming French Canadian folk song, *Santa Margarita*, for alto solo and male voice accompaniment; Mark Andrews's arrangement for male voices of Brahms's well-known *May Night*, which, although skillfully done, again suggests that most of these master songs are better in their original form. Anna Graham Harris's practical setting for solo and three part women's voices of Foster's classic, *Oh Susanna*, also appears. McK.

—Briefer Mention—

For Violin and Piano

Die alte Geige. A collection of "forgotten melodies by great masters," issued in a superb album, without the name of compiler or editor. The forgotten pieces are lovely ones; the composers are Corelli, Tartini, Vivaldi, the greatest Bach, Handel, Haydn, Gluck, Mozart, Ph. Em. Bach, Beethoven and such little remembered ones as Peuerl, Fux, Muffat and Albrechtsberger. Neither piano nor violin parts are taxing to play. (Universal.)

Konzertstück. By L. van Beethoven. Completed and edited by Joan Manen. This is Beethoven's very early violin concerto, once unsuccessfully completed by Josef Hellmesberger. Señor Manen, noted Spanish violinist-composer, has attempted to revive the work, but seems to fall short of the goal which he set out to attain. As an historical piece, it is not without interest. Beyond that, we doubt whether it will have more than a polite reception. (Universal.)

For the Piano

Neue Ländlerische Tänze. By Johann Peter Pixis. New only in a comparative sense, for they were written in 1815, when their composer was a fashionable piano teacher of Vienna. Fascinating little things, well arranged in this edition by Ernest Haywood, they are as graceful as the city that gave them birth, and will make teaching material of unusual appeal because of their rhythm. (Keith Prowse.)

Ich ruf' zu Dir, Herr (I Call on Thee, Lord), *Komm, süßes Tod (Come, Sweet Death)*. These two famous Bach works are here admirably transcribed for concert performance by Alexander Kelberine. (Elkan-Vogel.) A.

For Two Pianos

Christopher Le Fleming has made two effective two-piano, four-hand arrangements of well known movements from Bach's cantatas, *Ertödt uns durch dein Gute*, which has received the English title of *Mortify Us by Thy Grace*, and *Jesus bleibt meine Freude*, here called *Jesus, Source of My Desire* (London: J. & W. Chester, Ltd.). The parts are well distributed between the players. Welcome additions to the repertoire. McK.

For Organ

Sonata, No. 3 (Pastoral). By Josef Rheinberger, Op. 88. This fine sonata appears in the new definitive edition of Rheinberger sonatas which Harvey Grace has undertaken (Novello.) A.

Prelude and Fugue in E Minor by Paul Muller-Zürich's is a sonorous piece built along conventional lines, and yet the sort of thing that always exhibits the organ in its best estate. Brilliant without being terribly difficult, it combines classic dignity and piquant modernity. A fine opening number for a recital. (Schott.) McK.

Attractive Program Songs by Outstanding American and English Composers

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Instructions to a Lady's Maid (Soprano)
MARSHALL KERNOCHAN.....Lilacs (Soprano)
SANDOR HARMATI.....Le Sacre Coeur de Notre Dame (Medium)
POWELL WEAVER.....The Humming-Bird (Medium)
JEAN JACQUES MARQUIS.....I Would Sing Love in Music
(Medium or High)
LOUISE SNODGRASS.....The Still of Evening (Low)
CYRIL SCOTT.....The Little Foreigner
(Character Song for Soprano)
GRANVILLE BANTOCK.....A Feast of Lanterns (3 keys)
ROGER QUILTER....I Will Go With My Father A-Ploughing
(2 keys)
ROBERT EDEN.....What's in the Air, Today (3 keys)
VICTOR HELY HUTCHINSON...The Jolly Beggar (Medium)
HILDA MILVAIN.....Sactuary (Medium or High)
THOMAS DUNHILL.....Cloths of Heaven (2 keys)
H. PROCTER-GREGG....The Land of Lost Content (Medium)

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CINCINNATI HEARS SYMPHONY PROGRAM

Goossens Leads Orchestra with Giesecking as Soloist in Grieg Concerto

CINCINNATI, April 20.—Public musical activity during the first half of April has been confined to the regular concerts of the Cincinnati Symphony. On April 4 and 5 Walter Giesecking assisted as soloist in the following program:

Brandenburg Concerto No. 5.....Bach
Concerto in A Minor.....Grieg
Mr. Giesecking
Castelli Romani.....Marx
Preludes to Act 1 and 2 from Die Walküre
Wagner

In spite of the fact that the opening work was performed in honor of the 250th anniversary of the birth of Bach, the performers did not seem completely en rapport with the composer's ideas and gave their poorest performance of the season on this occasion. Mr. Giesecking's performance of the simple and melodic Grieg concerto was such as to please even those hardened concertgoers who look upon this work as decidedly past its prime, but for most it was pure delight. The Castelli Romani of Joseph Marx was effective under the fingers of so able a performer but did not impress one as of musical depth, the first two movements being dilute Respighi, the third a banal reminder of Casella's Italia.

The program was closed with a brilliant and thrilling performance of the Walküre excerpts.

BURNET C. TUTHILL

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Maria Malibran Is Opera Theme



La Malibran and Two American Singers Who Impersonated Her. Above, the Famous Spanish Singer is Shown in a Contemporary Painting, with (Right) Josephine Antoine as She Appeared in the Bennett Opera; (Right, Below) Helen Marshall, Who Alternated in the Title Role



Frenkel



(Continued from page 16)
of five players grouped near her on the stage—was a commentary no amount of theorizing could explain away.

"Instinctively," Mr. Bennett has said, "my ear demands more than 'gifted music': craftsmanship, cerebral individuality, mechanical resource, harmonic experiment." His score has the latter qualities. 'Gifted music' it had not. Home, Sweet Home was orchestrated with an ingenuity to prove the point. But that Home, Sweet Home should have been as welcome as it proved to be, a hundred and twelve years after it was first sung in this country, was scarcely to be charged to Mr. Bennett's 1935 scoring.

The preponderance of spoken dialogue, again, is in conformity with Mr. Bennett's avowed purpose that the music be not permitted to halt or hamper the play. The outcome of his care in this direction is that the play is left with too little music. Much as one may admire the scoring that underlines certain scenes, such as the first act parting of lovers and the conclusion of the opera—or recognize the gift as it is exemplified in the introduction to the last act—there remains something tenuous and unsatisfactory in a stage work so planned and executed. Moreover, in spite of obvious restraint and care, the orchestral accompaniment often imposes a burden on the intelligibility of the spoken lines; one suspects the words would be lost entirely in a larger house. In the lyric scenes, the text has been very well set; the more the pity, therefore, that music was not given a freer rein.

Sets Charmingly Stylized

Mr. Kiesler's three sets, the first representing Vauxhalls Gardens at night, the second a reception room in the home of Mrs. Prescott, the third Maria's room, had imagination, color, charm and a touch of surprise. They were stylized, but sensibly so. The work, on the whole, makes little or no effort to reproduce the period; but without being literal or imitative the sets suggest it.

The production in its entirety was highly praiseworthy. As at past opera performances at Juilliard, the student orchestra played exceedingly well under Mr. Stoessel's direction. If the principals talked and walked less well than they sang, they contributed generally creditable performances of parts that scarcely call for separate appraisal. In the performance heard by the reviewer, the title role was entrusted to

Josephine Antoine, one of the most gifted of the Juilliard students, who again gave promise of a stage career. She sang the Rossini air brilliantly and musically. Miss Marshall had a similar success. On the acting side, Miss Doniger indicated the possession of talent. Mr. Worthington's characterization of Etienne was a capable one. The work plainly had been thoroughly rehearsed and the premiere represented no mean achievement for all concerned.

OUTLOOK IS HOPEFUL FOR COAST PLAYERS

San Francisco Municipal Symphony May Be Supported By City Tax

SAN FRANCISCO, April 20.—With "SOS" (Save Our Symphony) committees organized to promote charter amendment No. 3 providing one-half per cent tax for symphony support at the May 2 election and more than 6,000 attending the Municipal Symphony concerts given in the Exposition Auditorium under Alfred Hertz's baton, the orchestral cohorts have a more hopeful outlook.

The second of the civic concerts under the Art Commission had Naoum Blinder, concertmaster, as soloist in the Tchaikovsky concerto. Brahms's Symphony No. 1 and the Respighi Pines of Rome plus speeches by Edgar Walter, president of the Art Commission, and Emmet J. Hayden, chairman of the music committee for the commission composed the rest of the program. Conductor and soloist were acclaimed.

April 10 brought the last of the San Francisco String Quartet's series of popular priced concerts in the Community Playhouse. Beethoven and Schumann quartets were the offerings. Messrs Blinder, Eugene Heyes, Lajos Fenster and Willem Dehe have a record of fine accomplishments during their first season.

Efrem Zimbalist played the following night in Veterans' Auditorium on Peter D. Conley's series, devoting his program to the Bach Concerto in E, and works of Bruch, Kreisler, Chausson, Bloch, Popper, Arensky and Sarasate. The playing was better than the program, although the latter seemed to delight the majority of the auditors. Theodore Saindenberg accompanied.

Piatigorsky's astonishing 'cello virtuosity was revealed to an appreciative audience on April 8 when he concluded Carolyn Ware's Chamber Music Series. Lev Shorr accompanied in a program of musical worth. Outstanding in the musical values of performance were the Francoeur Sonata, Scriabin's Etude, Ravel's Habanera and de Falla's Dance of Terror.

The Bem-Clement-Bem Trio concluded its season with two concerts within a week. The first, on April 5, featured Bloch's violin and piano sonata No. 1, excellently played by Eugenia Bem and Ada Clement; a Haydn duo for violin and 'cello well played by the two Bems and the Beethoven Trio No. 3.

MARJORY M. FISHER

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ROLAND HAYES

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Coast to Coast Tour

NEW YORK

"Roland Hayes, Negro tenor and artist, who has made ten tours of Europe and traveled more than ten seasons in America, proclaiming the songs of his people or the masterpieces of Mozart, Bach and Handel, returned after several years' absence to sing last evening in Carnegie Hall. There was an audience that filled the hall at full orchestra prices.

"The singer renewed the spell of devotional feeling that has been his strong characteristic, whether in music's finest classics, in modern cacophonies or the half-spoken spirituals. Hayes' mission to sing was evident in hushed phrases that held the house spellbound."

—N. Y. Times, Nov. 17, 1934.

CHICAGO

"It was a notable event from any point of view. The hall was crowded, with a large overflow group on the stage, quite in the manner of concerts before depression got into the headlines, and Mr. Hayes sang at least 50 percent better than he had ever done in Chicago before.

"Roland Hayes is a quite extraordinary artist. He is one of the finest and most polished singers of his race; he is a fine and polished artist regardless of race."

—Chicago Tribune, Feb. 11, 1935.

SAN FRANCISCO

"Hayes' voice flowed limpidly, the lower register velvety smooth and suave, the high notes unforced and dulcet. His phrasing and breath control are remarkable and his enunciation is a joy to those who appreciate the music of the spoken word, be it English, German or French. Every syllable received its full import."

—San Francisco Call-Bulletin, Mar. 22, 1935.

PORTLAND

"The thousands who listened raptly to Roland Hayes, the Colored Tenor, as he sang at the auditorium, Tuesday evening, heard what is probably the most melodious voice in the world. There are voices of greater compass. Some are deeper and some higher. But none is more gentle, none more tender and soft, none more thrilling in direct call upon the heart.

"And the notes that Roland Hayes utters are not propelled by force. They float more in ether than in air, and it would seem that, even though one had no ears, something within him would hear and rejoice.

"Roland Hayes is one of the world's great artists. He is more. He is one of the great evangelists of all times."

—Portland (Ore.) Journal, Feb. 28, 1935.

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CLEVELAND FORCES IN MEISTERSINGER

Rodzinski Conducts Symphony
with Schorr, Boerner and
Wolff as Principals

CLEVELAND, April 20.—Wagner's Die Meistersinger von Nurnberg, sixth and final opera in the special series presented this season by the Cleveland Orchestra under Artur Rodzinski, was given a magnificent production in Severance Hall on April 11 and 13, with an extra performance by popular demand on April 15.

Friedrich Schorr brought the character of Hans Sachs to noble life, Fritz Wolff, leading singer at the Berlin Staatsoper, was splendid as Walther, and the charm and vocal accomplishment of Charlotte Boerner as Eva, aided in a thoroughly satisfying exposition of the dramatic and musical values of the opera. Chase Baromeo as Pogner, Arnold Gabor as Beckmesser, and Albert Mahler as David, and Carabella Johnson as Magdalena, were all within the general mold of excellence.

The part of the Cleveland Orchestra Chorus, Giacomo Spadoni, chorus master, augmented by the Orpheus Male Chorus, Charles D. Dawe, conductor, added brilliance of sound and spectacle, especially in the finale. Scenically, this production was at once the most elaborate and the most adequately realized of Richard Rychtarik's stage investitures and Dr. Rodzinski's artistic fidelity and unflagging devotion made these performances memorable.

The program for the Cleveland Orchestra concerts in the regular series on March 21 and 23, offered a performance of Beethoven's Ninth Symphony, with the Cleveland Philharmonic Chorus, Griffith I. Jones, conductor, and with Jeannette Vreeland, Nevada Van der Veer, Dan Gridley, and Chase Baromeo as soloists. Artur Rodzinski spared no effort of strength or persuasion in bringing singers and orchestra together in an awe-inspiring interpretation. Rudolph Ringwall conducted Haydn's Symphony in C, No. 13.

Next to the last in the season's symphony series, the concerts of April 4 and 6 in Severance Hall, included the Anacreon overture by Cherubini, the E. Minor concerto of Chopin with Josef Hofmann as soloist, Romeo and Juliet, by Tchaikovsky, and Richard Strauss's Till Eulenspiegel. Dr. Rodzinski's accompaniment was sympathetic.

ERNESTINE ALDERSON

San Carlo Opera Company Season Concludes

The San Carlo Opera Company, Fortune Gallo, impresario, now terminating a forty-week season during which it visited sixty-eight cities, will play in St. Louis from April 22 to 28, in Chicago from April 29 to May 5 and engagements in Ohio cities and Pittsburgh. Next season's tour opens in Montreal and will cover the entire country, ending in late May, a period of forty weeks.

Schlaaff and Riotte Heard in Bridgeport

BRIDGEPORT, CONN., April 20.—Under the auspices of the Contemporary Club, Otto Schlaaff and Robert Riotte, duopianists, were heard at the Hotel Stratfield on April 11. Their program, including works of Bach, Mozart, Beethoven, Saint-Saëns and Debussy, was enthusiastically received, and many encores were demanded.

Vivian Gregory Wins Garber Scholarship To Study With Czerwonky



Photo-Ad

Vivian Gregory, Jan Garber Scholarship Winner, with Mr. Garber (Left) and Richard Czerwonky, Her New Teacher

CHICAGO, April 20.—Vivian Gregory, fourteen-year-old student at Hindsdale Township High School and concertmaster of the school orchestra, was adjudged winner of a contest which enables her to study violin with Richard Czerwonky at the Chicago Conservatory of Music. The scholarship was offered by Jan Garber, radio artist.

From thirty-four contestants of various ages and degrees of advancement, three were selected as candidates on April 1. At a second hearing the next day the judges, who were Mr. Garber and Harry Weisbach, former concertmaster of the Chicago Symphony, awarded the prize to Miss Gregory. The young violinist began her lessons under Mr. Czerwonky on April 5.

Sir Granville Bantock Gives Address

Sir Granville Bantock, chairman of the Trinity College of Music in London, addressed the faculty and students of the department of music education of New York University on April 5 in the auditorium of the school of education.

RECITALS ADD TO CLEVELAND MUSIC

Eisenberger in Final Women's
Club Recital—Singers'
Club Gives Concert

CLEVELAND, April 20.—Severin Eisenberger gave a recital sponsored by the Women's City Club in the ballroom of the Hotel Statler on March 18. Works of Beethoven, including the Sonata in F Sharp Minor, the thirty-two C Minor variations, Sonata in F Minor, three Bagatelles, the Rondo in G and the Sonata in C Minor, Op. 111, made up the program.

The Singers Club gave its second concert of the season in Severance Hall on April 2. Under Beryl Rubinstein, the Club has grown into a musical organization of the highest standards and beauty of tone and true musicality are evidenced in each program. Ezio Pinza, bass of the Metropolitan Opera, was the soloist. Always a delight to hear, Mr. Pinza sang with his customary artistry, arias of Mozart, Handel, and Paisiello. The club sang the Willow Song, Horatio Parker's Cossack War Song and Franck's Panis Angelicus, with tenor solo by Joseph Marsilia.

Dresdner Kreuzchor Heard

The Dresdner Kreuzchor appeared at Severance Hall on April 5. Under the conductorship of Rudolf Mauersberger the boys sang choruses from Wagner's operas Rienzi and Parsifal and works by Bach, Brahms, Schumann, Schubert and Mendelssohn. The Cleveland committee sponsoring the appearance of the choir was headed by Walther T. Hinrichs, German consul.

The annual convention of the Ohio Federation of Music Clubs was held at the Hotel Statler from April 10 to 13. On April 12, Dalies Frantz, pianist, played a program of varied works, Hubert Kockritz, baritone, with Miriam Otto at the piano gave a program of German Lieder and English songs. Nevada Van der Veer appeared in joint recital with Severin Eisenberger and another program was presented by Dorothy Price, pianist; Herman Rosen, violinist, and the Cleveland Artist Ensemble under Carl Radde.

ERNESTINE ALDERSON

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Orchestral Concerts in New York

(Continued from page 41)

skillful singing of the difficult Song of Lulu, tortuous of line and with no anchor in the orchestra. The Boston conductor's reading of the Beethoven Fifth was what it has been in the past and calls for no new appraisal, but so exceptional a performance as that of Ravel's Tombeau de Couperin, which was close to the last word in finesse and polish, cannot be passed over unpraised. T.

Koussevitzky Says Au Revoir

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 6, afternoon:

Suite, Le Tombeau de Couperin.....Ravel
Symphony in D Minor, No. 4....Schumann
Symphony No. 7.....Sibelius
Second Suite from Daphnis et Chloé...Ravel

Mr. Koussevitzky, for the final appearance of the orchestra this season put it through its paces in a manner which evoked admiration from start to finish. The two Ravel works were played with amazing clarity and delicacy which found a ready response in the audience. Schumann's symphony was a clever contrast to what preceded and what followed. It was given without pause between the movements as the composer intended.

The Sibelius Seventh, which Mr. Koussevitzky introduced some eight years ago and has repeated once since, was clearly given and had the background of contemplative reflection it requires even though the composer's ulterior intentions were not yet absolutely evident.

Daphnis et Chloé made an effective conclusion and the orchestra and conductor were given prolonged applause. H.

Janssen Conducts New-Old Works

New York Philharmonic-Symphony, Werner Janssen, conductor. Carnegie Hall, April 11, evening:

Overture to La Clemenza di Tito....Mozart
(First time by the Society)
Symphony No. 2 in C.....Weber
(First time by the Society)
Fireworks.....Stravinsky
Symphony No. 3 in A Minor (Scotch) Mendelssohn

A concert in which Mendelssohn makes the most profound utterance of the evening is a frothy performance indeed. It may even be regarded as inconsequential at first blush. Actually, however, it proved to be a thing of more than passing moment, and Mr. Janssen is to be congratulated for choosing this list. The Mozart overture and Weber's adolescent symphony were first in interest, if not in content. The former prefaces an opera which passed from the mind of the composer to the stage in the space of eighteen days, at a time when Mozart was ill and but a few weeks from his death. It is not surprising then that



Leo Sowerby, Whose 'Cello Concerto Was Given Its Premiere by Alfred Wallenstein under Leon Barzin

the work is a little wan and meagre in inspiration, and not to be compared to his other overtures that have found their way into symphonic literature.

Weber's symphony has similar weaknesses, but for directly opposite reasons. The work was composed when Weber was nineteen and enjoying the patronage of the Duke Eugen of Württemberg. At that age and in that environment, it is natural that his feelings did not run very deep, and that he was more likely to be felicitous than contemplative. Also his dramatic sense apparently had not yet developed, for there is practically nothing in the symphony to suggest his later operatic works, unless it is a faintly dramatic lyricism in the slow movement.

The mellow sonorities and gentle emotions of the Scotch Symphony took on new weight and import in contrast to the foregoing, and reminded the listener agreeably that it is a substantial work which loses little or nothing with the passage of years. Mr. Janssen was warmly applauded for his reading of this pictorial exposition. R.

Woman's Symphony in Final Concert

Woman's Symphony, Antonia Brico, conductor. Soloists, Mildred Dilling, harpist; Miriam Rose Fishbein, flutist. Town Hall, April 13, evening:

Overture to Don Giovanni.....Mozart
Concerto in C.....Mozart
Miss Dilling, Miss Fishbein
Symphony No. 5 in E Minor...Tchaikovsky

After a workmanlike performance of the overture, a reduced orchestra played the concerto with commendable restraint and delicacy, Miss Brico interpreting the work with firmness, yet with enough flexibility in matters of tempi to allow the two soloists ample compass within which to express the charming nuances, lyricism and pure imaginings of the prolific classicist, who, contrary to academicians, foreshadowed to no small extent, his modern inheritors.

The Tchaikovsky, too great in stature and complex in structure for so inexperienced an ensemble to attempt, was performed with spirit, but was flawed throughout by inconsistencies of tempo and premature climaxes, faults that could be eliminated if the programs attempted were built from the less ambitious, yet wholly worthy orchestral repertoire. P.

Janssen Says Farewell

New York Philharmonic-Symphony, Werner Janssen, conductor. Carnegie Hall, April 14, afternoon:

Symphony No. 3, in A Minor (Scotch) Mendelssohn
Capriccio.....Adolf Busch
(First time in America)
Poem for Orchestra, La Bonne Chanson Loeffler
Mephisto Waltz.....Liszt

At his final program of the season, Mr.

Janssen conducted expertly and won plaudits from the audience which was the last of the season of this particular series.

The Mendelssohn symphony recreated the atmosphere of a former day and in it Mr. Janssen did some of his best playing of the afternoon. The Busch Capriccio, first given at the Venice Festival three years ago, is a clever piece of composition, expertly put together with definite knowledge of the resources of the orchestra which, by the way, although numbering fifty, is called by the composer, a "small" orchestra. Thematically it was less interesting than from the purely constructional standpoint.

Loeffler's work, heard for the first time in nearly a decade, recaptures well the esoteric quality of the Verlaine poem it depicts in both its lyrical aspects and its more serious ones. Those who like the Liszt waltz probably enjoyed Mr. Janssen's playing of it. D.

Philadelphians End Series Under Iturbi

Philadelphia Orchestra, José Iturbi, conductor. Soloists, Louise Essex, 'cellist; Josefino Aguilar, contralto. Carnegie Hall April 16, evening:

Symphony in D Minor.....Franck
Choral, When Our Last Hour Is at Hand, on a melody by Hans Leo Hassler
Templeton Strong
(First time in New York)
Concerto in D.....Haydn
Miss Essex
El Amor Brujo.....de Falla
Miss Aguilar, Assisting Artist

This eighth and final concert in New York by the Philadelphia Orchestra brought the first appearance during the current season of Mr. Iturbi as guest conductor. That he has matured since his last podium appearance here, and that his authority with the baton now begins to approximate his authority at the keyboard was demonstrated throughout a program peculiarly diverse in its interpretative requirements. The Franck symphony was well considered, although its dark, Gothic majestic and occasionally whispered mys-

ticisms were not fully evoked, and the de Falla ballet music, for which the conductor has a palpably strong temperamental sympathy, was prismatic, adroitly punctuated and volatile in the alluring Spanish idiom. Miss Aguilar delivered the vocal episodes appropriately, but her voice was not always congenial in quality.

The engaging 'cello concerto of Haydn was an admirable vehicle for Miss Essex, young American artist trained in Leipzig, who won the National Federation of Music Clubs 'cello prize in 1933 and who is one of the two artists selected by the Schubert Memorial Association for recognition of genius, the reward for which is a New York debut with a major orchestra. Miss Essex possesses ample technique and keen artistic sensitivity, but nervousness impaired her performance, especially during the first movement. In the Adagio and in her cadenzas she was at her best. Mr. Iturbi followed the soloist's lead with remarkable dexterity.

Templeton Strong, nearing eighty years, and a former New Yorker now resident in Switzerland, has provided a musicianly and sonorous setting for that venerable 16th century melody which served Bach so well in the St. Matthew Passion and other works. His harmonization for strings alone is rich, consonant and sufficiently varied to sustain interest. Violin and 'cello solos make particularly effective and articulate the fifth of the five uninterrupted sections. R.

Syracuse Symphony Gives Third Concert Under Andre Polah

SYRACUSE, N. Y., April 20.—Laudable advances were noted in the third concert of the Syracuse Symphony, under the auspices of Morning Musicals, on March 17. Andre Polah, conducting the reorganized orchestra, chose the overture to Mozart's Marriage of Figaro, Dvorak's Symphony from the New World, the Liebestod from Tristan und Isolde, Bizet's Carmen Suite and a Strauss waltz.

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Women's National Radio Committee Chooses Year's Best Air Programs

ITS first annual list of awards for the best sustained and best sponsored programs on the air were announced by the Women's National Radio Committee at a luncheon at the Hotel St. Regis on April 10. Hon. Anning S. Prall, chairman of the Federal Communications Commission presented the honors which went, in the musical field, to the General Motors Symphony Concerts, a sponsored program, and the Columbia Broadcasting System's Concert Hall, a non-commercial program. The non-musical choices were Remington-Rand's March of Time, in the commercial group, and You and Your Government series, a sustaining program of the National Broadcasting Company.

Those receiving honorable mention in the musical classification included John Charles Thomas, John McCormack, Lawrence Tibbett, Philip James Little Symphony, Wallenstein Sinfonietta, The Music Hall of the Air and the Pacific Coast Symphony.

Mrs. Harold Vincent Milligan, chairman, presided at the luncheon in place of the chairman of the awards committee, A. Walter Kramer, editor of MUSICAL AMERICA, who was ill. Other members of the awards committee are Mrs. Oliver Harriman, Fannie Hurst, Eva Le Gallienne, Yolanda Mero-Irion, Walter W. Naumburg and Mrs. Elmer James Ottaway. Addresses were given by Mme. Mero-Irion, Miss Hurst, and Olga Samaroff-Stokowski.

Since the award announcement, the



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Hon. Anning S. Prall, Chairman of the Federal Communications Commission, Presented the Awards

question has been raised extensively as to why the great symphony orchestras and other programs of similar calibre were not among the winners or the runners-up. Mme. Mero-Irion, advisory chairman of the committee, explained in a subsequent statement that the committee sought primarily to commend the initiative of sponsors and broadcasters in developing their own programs,



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Mrs. Harold Vincent Milligan, Chairman of the Women's National Radio Committee

rather than in securing for radio use meritorious programs already in existence in the formulation of which they had no part.

Mme. Mero-Irion's statement said that, had Mr. Kramer been able to attend the luncheon, he would have explained that the committee's objective is to encourage "the creative efforts of those broadcasters and advertisers who had developed their own programs of a better type. Everyone acknowledges the superiority of the New York Philharmonic-Symphony and such musical organizations as the Boston, Philadelphia and Cleveland orchestras; but surely the networks which carry these programs cannot be given credit for their musical excellence. Most of them were world-renowned before they were ever heard on the radio. On the other hand, Columbia's Concert series was the development of the Columbia Broadcasting System."

Children's programs were not given special consideration this season, the statement said, because of the wish to avoid duplication of the Child Study Association's proposed clearing house

for children's radio programs. Next year awards for these programs and lighter musical hours will be given.

G. M. HOURS OFFER AMERICAN FESTIVAL

Two Broadcasts Given Over to Native Composers — Many Artists Contribute

The two concerts composing the American Music Festival of the General Motors Symphony Concerts broadcast over the WJZ network on the evenings of April 7 and 14, elicited a number of interesting works from the pens of native composers and some excellent performances. Henry Hadley, Howard Barlow and Ernest Schelling were the conductors of the first concert, with Sophie Braslau, contralto, and George Gershwin, pianist, as soloists. Hadley's Scherzo Diabolique, the Spring Song of the Robin Woman, from Cadman's Shanewis, The Hurdy-Gurdy, from Carpenter's Adventures in a Perambulator, the premiere of George Antheil's Rumba, Schelling's Victory Ball, Mary Turner Salter's The Cry of Rachel, Foster's My Old Kentucky Home, and the second and third movements of Gershwin's Concerto in F, made up the list that drew a large audience to the Center Theatre studio. Sigmund Spaeth was commentator.

Nelson Eddy, baritone, and Dana Suesse, pianist, were the soloists at the second broadcast, with Deems Taylor and Frank Black as conductors. Mr. Eddy sang the Prayer from Gruenberg's Emperor Jones, and Henry T. Burleigh's arrangement of Deep River. Her own Symphonic Waltzes for orchestra and piano were played by Dana Suesse. Mr. Black conducted all accompaniments as well as Henry F. Gilbert's Riders to the Sea, the premiere of Harold Arlen's Mood in Six Minutes, and On the Trail, from Ferde Grofé's Grand Canyon Suite. Deems Taylor conducted three movements of his suite, Through the Looking Glass. R.

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Sunday:

- 11:15 (A.M.)—WJZ — Walberg Brown String Quartet. From Cleveland.
- 12:30—WJZ—Radio City Concert.
- 1:00—WOR—Perolé String Quartet.
- 3:00—WABC—N. Y. Philharmonic-Symphony.
- 7:00—WOR—Chamber Music Society.
- 7:30—WEAF — Arco Program with Sigurd Nilssen.
- 8:00—WEAF—Chase and Sanborn. Major Bowes's Amateur Hour.
- 9:00—WJZ—Silken Strings.

Monday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 7:15—WJZ—Mario Chamlee and George Frame Brown—Gus and Tony.
- 8:30—WEAF—Firestone Tire Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
- 9:00—WABC—Chesterfield with Laczieska Borl.
- 10:15—WJZ—America in Music. John Tasker Howard traces history.

Tuesday:

- 1:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
- 6:30—WABC—Understanding Music. CBS Appreciation Program with Barlow and soloists.
- 9:00—WJZ—Vicks Program with Grace Moore.
- 10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.
- 10:30—WOR—Alfred Wallenstein's Sinfonietta.

Wednesday:

- 2:00—WJZ—Library of Congress Chamber Music. (Begins Apr. 24.)
- 3:00—WJZ—RCA Victor. Noted Soloists.
- 4:15—WABC—Curtis Institute Program.
- 4:30—WJZ—Rochester Civic Orchestra.
- 9:00—WABC—Chesterfield with Lily Pons.
- 9:00—WJZ—Vince with John Charles Thomas in new series, Our Home on the Range.
- 10:30—WABC—Columbia's Concert Hall. Barlow conducting. Noted soloists.

Thursday:

- 2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
- 8:00—WOR—Little Symphony. James conducting. Soloists.
- 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

Friday:

- 3:15—WABC — Minneapolis Symphony, Ormandy conducting.

Saturday:

- 3:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
- 8:00—WEAF—Swift and Co. Romberg, etc.
- 8:00—WABC—Roxy and His Gang. (Ends Apr. 27.)
- 9:00—WEAF—Smith Brothers (Songs You Love) with Rose Hampton.
- 9:00—WABC—Chesterfield with Richard Bonelli.
- 9:00—WOR—Chicago Symphony, Stock conducting. Two hours (alternate Saturdays).
- 10:00—WOR—Newark Civic Symphony, Gordon conducting. Soloists.

ST. LOUIS WELCOMES CINCINNATI FORCES

Goossens Conducts Symphony in Works by Wagner, Holst, Handel and Others

St. Louis, April 20.—Under the auspices of the Civic Music League the Cincinnati Symphony, Eugene Goossens, conductor, gave the final concert of their series on March 26. The program:

Occasional Overture Handel
Rondino for Wind Instruments... Beethoven
Symphony No. 1 in G Minor... Kalinnikoff
The Planets Holst
Preludes to Acts I and II from Die Walküre Wagner
Introduction and Wedding March from Coq d'Or Rimsky-Korsakoff

Mr. Goossens's excellent conducting carries conviction and control and his arrangement of the Wagner music was most effective. The Kalinnikoff Symphony is a rather unfamiliar work to St. Louisans and though light in structure was much enjoyed. The Beethoven Rondino for woodwinds was finely performed and the concluding excerpts from Coq d'Or made a fitting finale.

A large audience heard Rosa Ponselle, who appeared at the Municipal Opera House on March 28 in the Condon Concert Course, the concert being sponsored by the Eighth District Missouri Federation of Women's Clubs. Her singing was intensified by the dramatic force of her presentations. She was ably accompanied by Gaylie Giles, who played two solo groups.

The St. Louis Chamber Music Society held their last concert of the season at the Women's Club on March 24. The program included the String Quartet in G Minor, Op. 74, No. 3; Serenade for flute, viola and 'cello by Roussel; La Oracion del Torero by Turina and string quartet, Op. 11 by Joseph Suk.

Nelson Eddy, baritone, made his first local appearance in the final concert of the Principia Concert and Lecture Course on April 5. Mr. Eddy endeared himself to a capacity audience that insisted on many extras added to a program that already demanded the utmost from the young artist. He was accompanied by Theodore Paxson.

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Outstanding Figures at the Southwestern Music Educators Conference Were, Left to Right, Karl Krueger, Conductor of the Kansas City Philharmonic; Frances Smith Catron, President of the Conference; Mabelle Glenn, Director of Music in Kansas City Public Schools, and Herman Smith, President of the National Conference

SPRINGFIELD, Mo., April 20.—With speeches by music leaders, discussions, lobby sings, contests, two major concerts by the Kansas City Philharmonic, class demonstrations, mass choral singing, concerts by school bands and orchestras, programs by choral groups, woodwind, brass and string choirs, the Southwest division of the National Music Educators Conference, with many hundred delegates from nine states, including Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas, Utah and Wyoming, crowded April 3, 4 and 5 with activities and meetings, for the supreme purpose of furthering the development of music education of our American youth. That their musical welfare is in the hands of qualified leaders was the comforting impression gleaned by the auditors.

Mayor Harry D. Durst attended the opening session, greeted Mrs. Frances Smith Catron, president of the convention, and extended a welcome to all the visitors. At the Shrine Mosque, headquarters of the convention, addresses were given by Osbourne McConathy, W. Otto Miessner, Herman F. Smith, Dr. James Mursell, Mabelle Glenn, Virginia French Mackie, John W. Beattie, Harry Fitzsimons, Mrs. Ritchie Robertson, and H. P. Study. R. Ritchie Robertson, supervisor of music in Springfield, was praised as host and director of the conference.

Banquets, luncheons and teas were preceded and followed by musical programs and addresses. There was interest in the ensemble contests in vocal and instrumental music. In the vocal contest, which was planned by the American Academy of Teachers of Singing and the National Educators Conference, twenty-six high school students were entered with the following receiving honor rating: Mary Jane Nicholson, Alice Neal, John Stannard and Laura Jane Gordon, of Kansas City, Mo., Ben Basone, St. Louis, Mo., Stanley Tinton, Chillicothe, Mo., and Wilfred Woold-

come "too educational, too high brow, too technical, too scientific." He pleaded with the music educators, "not to take the joy out of music." Distinguishing between a "teacher" and an "educator," he said: "A teacher is one who imparts information; an educator is one who draws forth ability. A teacher views the hearts and minds of his students as holes to be filled; an educator views them as living springs to be tapped." Regretting the modern American tendency to look askance at any display of emotion as "temperamental," Mr. Smith said: "No matter how deeply moved a man may be, we expect him to swallow the lump in his throat and remark about the weather."

The musical feature of the conference was the appearance of the Kansas City Philharmonic, Karl Krueger, conductor. Several thousands gathered in the Mosque Arena on the evening of April 4, to hear the Fifth Symphony of Tchaikovsky; Don Juan of Strauss; Mendelssohn's Scherzo; excerpts from Khovanchina by Moussorgsky and Weinberger's Polka and Fugue from Schwanda. At the close of the concert the audience stood for several minutes applauding and cheering. At the afternoon concert for young people, Mr. Krueger added extra numbers, rewarding several thousand students' insistent applause.

The 1937 biennial meeting of the Southwestern Conference will be held in Tulsa, Okla.

BLANCHE LEDERMAN

Peekskill Civic Orchestra Active

PEEKSKILL, April 20.—The Peekskill Civic Orchestra, Frank J. Konnerth, conductor, gave its second concert of the season on March 14. Jean Kallis Miller was the vocal soloist.



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EXTRA CONCERTS ON PHILADELPHIA LIST

Smallens, Iturbi, Reiner Conduct Popular and Benefit Programs

PHILADELPHIA, April 20.—The Philadelphia Orchestra followed the excitement of Lady Macbeth of Mzensk with a whirl of extra concerts, these including the ninth of the new series of "pop" programs on April 7, Alexander Smallens conducting; the annual concert for the Philadelphia Forum on April 8, José Iturbi conducting; and a benefit program for preliminary financing of the musicians' co-operative enterprise of summer concerts in the Robin Hood Dell on April 10, Fritz Reiner conducting.

Eugene List, sixteen-year-old pianist, gave an unusually effective performance of the Schumann Concerto in A Minor, as the feature of the popular program. It is a grateful work and while lacking the keyboard pyrotechnics of concerti by Liszt or Rubinstein, requires none the less, technical fluency and surety, both of which the soloist, a pupil of Olga Samaroff, brought to his highly successful endeavor, the audience recalling him many times, and being re-

warded by a dazzling performance of the Liszt Sixth Rhapsody and the Fantaisie Impromptu of Chopin. Mr. Smallens's contributions were Tchaikovsky's Fourth Symphony, in which he brought out the serious nature of the content, and gave especially fine readings of the Andantino in the form of a canzone and the always popular pizzicato ostinato movement, and two Strauss excerpts, the Dance of the Seven Veils from Salome and the Love Music from Feuersnot.

For the Forum program, Mr. Iturbi led with Beethoven; the first half including the Egmont Overture and the Fifth Symphony. For a conductor of Latin derivation Mr. Iturbi swings admirably into the different racial temperament required for Beethoven and by his fidelity to the score setting a good example to other conductors, who "individualize" established masterworks. For the second half he devoted himself to moderns and the Latins. His merry and spirited reading of the Sorcerer's Apprentice brought out all the whimsicality and comedy of the Dukas musical conceit, and was matched by the rhythmic abandon and color of de Falla's Three Cornered Hat suite. Betwixt came an etherealized projection of the Debussyan languors and glimmers of The Afternoon of a Faun, quite the most exquisite presentation of a much played work heard here in recent seasons, with an especial bow to the several solo "firsts" of the orchestra for exceptional playing.

Benefit Dell Concert Held

The largest symphony concert audience of the season attended the Robin Hood Dell benefit, which was under the management of Emma Feldman. By permission of the local union the Orchestra contributed its services and all the other participants were generous volunteers. These were Fritz Reiner, the conductor, Josef Hofmann, pianist as soloist; Doris Humphrey and Charles Weidman and their dance group. The orchestral list included a sparkling reading of the Oberon overture and the Moussorgsky Pictures At an Exhibition, the varied and unusual instrumentation of which was projected in a masterly manner by Mr. Reiner and the orchestra. The bow of respect which Mr. Hofmann paid to the memory of his famous teacher Anton Rubinstein, resulted in a superb performance of a too infrequently played work, the D Minor piano concerto. The performance naturally had authority, considering the soloist's intimate contacts with the composer, and the perfection of rhythmic feeling characterizing all Mr. Hofmann's playing.

The Humphrey-Weidman group, trained to finesse of poetic motion, danced to Roussel's Suite in F, Op. 33, a ballet suite from Handel's forgotten opera, Alcina, and to Ravel's La Valse. The Handel was charmingly done in solo and duet form by Miss Humphrey and Mr. Weidman, and the Ravel had interesting and convincing choreography for the entire group. Prior to the program, addresses explaining the proposed co-operative season of the summer concerts in Fairmount Park were made by Dr. Herbert Tily, Curtis Bok and Deems Taylor.

Lotte Lehmann gave her first recital here on Feb. 21 in a program of Lieder; the Stringart Quartet gave the fifth of its series on March 26 and Paul Nordoff, composer, was the principal speaker on Feb. 19 at the Art Alliance.

W. R. MURPHY



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AMERICAN COMPOSERS CONCERT IN BALTIMORE

Music Club Program Includes Works
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and String Quartet

BALTIMORE, April 20.—The Baltimore Music Club, of which Mrs. C. Albert Kuper is president, gave a public concert at the Maryland Casualty Auditorium on April 7 at which the Baltimore Music Club Chorus, under Franz Bornschein, presented his cantata, Zorah, with Elsie Craft, soprano; Thelma Viol, contralto, and Sarah Stulman, pianist. A Walter Kramer's Roco Romance and the recent Bornschein setting of Sunset also were sung. Featuring the works of other local com-

posers the program included Katherine Lucke's Lento Serioso for organ; Howard R. Thatcher's Fantasy on Morecambe, and Ida Ermold's Minuet for organ, played by Rhoda Berryman Tyson. Elma Reitz, contralto, and Harriet Zell Colston, soprano, gave much pleasure with their solo groups. A string quartet, consisting of Hendrik Essers, Celia Brace, Edmund Cooke and Mischa Nidelman, played the charming Tableau pour Enfants of Rebikoff and the Mendelssohn Canzonetta. Dr. Laurence Petran, and Amos Allen supplied accompaniments. Mrs. Martin W. Garrett and Mrs. Walter Sondheim were in charge of the program.

A final concert was held at Maryland School of the Blind on April 7.

Folk Festival to Be Held in Chattanooga

CHATTANOOGA, TENN., April 20.—A National Folk Festival will be held here from May 14 to 18 inclusive, bringing to the city, dances, music and ceremonials of Indian and early settler lore. Sarah Gertrude Knott is the founder of the festival, and Paul Green, president.

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LADY MACBETH GIVEN BY PHILADELPHIANS

Russian Opera Staged by the Orchestra Forces Despite Moralists Objectors

PHILADELPHIA, April 20.—The question of morals intruded itself prior to the Philadelphia premiere of Lady Macbeth of Mzensk, but the Philadelphia Orchestra Association stood by its guns—and its commendable enterprise—in giving, on April 5, 6 and 9, the much discussed Shostakovich opera despite the public protests of a self-appointed, but certainly non-apostolic cencle of feminine zealots of both sexes. In New York and Cleveland it took the performances to incite some of the critics, prurient puritans, musical Tories, *et id omne genus* to brand the score as pornographic and the libretto as obscene—and it was on these ascriptions that the local Comstockers, Watchers and Warders, all based their demands that the production be canceled in the interest of public morality.

Certainly Philadelphia did not so react. Interest and enthusiasm grew with the progress of the performances, so convincingly and believably presented by the same cast, with an exception or so, that was heard in Cleveland and New York and so notably accompanied by the Philadelphia Orchestra in virtuosos form, brilliantly directed by Alexander Smallens. Katerina was sung by Anna Leskaya, Boris the father, by a

newcomer to the role, Vasily Romakoff; Zinovi, by Ivan Velikanoff; Sergei, by Ivan Ivantsoff; the Priest, by Michael Shvets; Aksinia, by Doris Boshor; Sonetka, by Elena Shvedova, and the roles of a Houseman and Police Lieutenant by Alexis Tcherkassky.

Work Described as of High Worth

Earlier reviews in MUSICAL AMERICA have given objective and extensive appraisal to the merits of the work, both as to score, decor and presentation, and no reiteration is necessary; but the commentator may be allowed to state his personal conviction that Lady Macbeth is of the best opera and in the same line of high emprise and worth as the Love of Three Kings and belongs to the choice group of great operas of the century which would include not more than these, Pelléas, Louise and Wozzeck.

Here is the distillation of genius and not of synthetic opera of the kind devised so often in recent decades, careful and craftsmanlike, but lacking the spark. Lady Macbeth is literally aflame. Audiences expecting the modernistic idiom were grateful and surprised for the melodic contours, the absence of affected stringency of harmonization, the presence of communicative and expressive music aptly registering the persons, the situations and emotion without any complications of leading motives or identifying phrases; for which were substituted on a broad scale, music growing out of and illuminating the characters. The score was given complete with the exception of four bars of the trombone expressing what Keats described as "passion's sad satiety."

W. R. MURPHY



Lauritz Melchior, Who Will Begin His London Opera Season in May

BALTIMORIANS HEAR METROPOLITAN AIDA

New York Opera Forces Draw Throng—Boston Symphony Ends Season

BALTIMORE, April 20.—The Metropolitan Opera Company appeared at the Lyric Theatre on April 9 in a brilliant presentation of Verdi's Aida, singing before a record attendance including 800 standees. This response again gives the Baltimore Opera Club, Dr. Hugh H. Young, president, financial assurance for the brief season of opera performances and further carries the distinction of having no deficit. Through the alert management of local interest, as guided by the local representative, Frederick R. Huber, the visits of the Metropolitan have become high points in the city's musical calendar.

Elisabeth Rethberg, as Aida, sang with appreciation of every value the role affords. Rose Bampton, as Amneris, was refreshing to observe, and Lawrence Tibbett, as Amonasro, carried vocal and histrionic honors equally. Giovanni Martinelli, as Radames; Louis D'Angelo, as the King, and Ezio Pinza, as Ramfis, added to the smoothness of the performance. Ettore Panizza conducted. Herbert Witherspoon, the newly appointed general manager, was present as the guest of Dr. Hugh H. Young.

A much discussed detail of the recent Metropolitan opera season was Mr. Melchior's appearance as Otello in an act from Verdi's opera.

The Boston Symphony, Serge Koussevitzky, conductor, gave its closing concert of the local series on April 2 before a capacity audience in the Lyric Theatre. The program included the Handel Concerto Grosso, No. 5, played impressively by the string group, with R. Burgin, J. Theodorowicz, and J. Bedetti as soloists; Sibelius's Symphony No. 7, heard here for the first time, and Beethoven's Symphony No. 5.

The Dresdener Kreuzchor, directed by Rudolf Mauersberger, delighted a large audience on March 31. Religious numbers, secular and folk-songs were sung a cappella with perfect control and characteristic tone. Josephine McLaughlin, soprano, assisted by Frank Bibb, pianist, gave a recital of English songs for the benefit of the scholarship fund of the preparatory department at the Peabody Conservatory of Music on April 3. A large attendance found the singer's program of interest.

Lauritz Melchior To Sing Four Wagnerian Roles at Covent Garden During May

Ten opera performances in Covent Garden, London, will engage the attention of Lauritz Melchior, tenor of the Metropolitan Opera, during May. He sailed for England on April 19. Tristan und Isolde, Walküre, Götterdämmerung and Siegfried are the operas in which he will appear at Covent Garden, and he also will take part in King George's Jubilee.

Mr. Melchior has just completed his tenth season at the Metropolitan. He sang also with the Chicago and the San Francisco opera companies and appeared in several recitals. After the London season he will spend a few months at his hunting lodge on the continent, and he also will do some moose and bear hunting in this country when he returns in October before fulfilling his contract with the San Francisco company. December will find him again in New York to resume his work at the Metropolitan.



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New York Concerts

(Continued from page 48)

the Chopin. The enthusiasm of the near-capacity audience amounted to frenzy, and Mr. Horowitz, who will not be heard here again until 1937, was forced to add many encores.

Friskin Gives Bach Program at Benefit Concert

James Friskin, pianist, was heard in an all-Bach program at the David Mannes Music School on the evening of April 13, a performance sponsored by Olga Samaroff for the benefit of the Madison Square Boys' Club and the Goddard Neighborhood Centre.

Always a scholarly and earnest performer, Mr. Friskin gave able interpretations of the French Suite in G; the Preludes and Fugues in D, B Flat, F and A Flat from the Well-Tempered Clavichord; the Capriccio on the Departure of a Beloved Brother; three Choral Preludes, and the Chromatic Fantasy and Fugue. The audience was interested and highly appreciative.

Melnikoff Heard in Piano Program

Peter Melnikoff, pianist, gave a list of familiar compositions, chief of which was Beethoven's Sonata Pathétique, at the Union Methodist Episcopal Church on the afternoon of April 14. Other composers represented were Bach, Chopin, Schumann, Mana-Zucca, Scriabin, Rachmaninoff and Liszt. The audience was a cordial one and demanded several encores.

League of Composers Gives Last Contemporary Program

The last program of contemporary chamber music, sponsored by the League of Composers, was given at the French Institute on the evening of April 15. The assisting artists were Mina Hager, mezzo soprano; Judith Litante, soprano; Nadia Reisenberg and Irene Jacobi, pianists; Carlos Mullenix, oboist; Gilbert Ross, violinist; Mitya Stillman, violist; and Lucien Kirsch, cellist.

The program, composed entirely of first performances, opened with Walter Piston's

Suite for oboe and piano, played by Mr. Mullenix, with the composer at the piano. The melodious sarabande, and the nocturne, with its nice feeling for mood, were outstanding in the five movements. Six short preludes for piano by Dmitri Shostakovich, played by Miss Reisenberg, were among the least startling works of the evening. Their capacity prevented these little pieces from being very heavy in content and they disclosed no unbridled modernisms. They were played a second time. Five songs by Ernst Toch, from his first book of Lieder, were notable for their attractive piano accompaniments, played by the composer, rather than their vocal line. They were sung, somewhat too intensely it seemed, by Miss Litante.

The last half was devoted to Ross Lee Finney's violin sonata and the eight divisions of Paul Hindemith's rather arid and uncommunicative Serenade for voice, oboe, cello and viola, performed by Miss Hager and Messrs. Mullenix, Stillman, and Kirsch. Good writing for violin and cello was evident in the duet, and Der Wurm am Meer was outstanding for melodic vitality. Played by Gilbert Ross, with Miss Jacobi at the piano, the sonata developed little material, except in the andante, of great interest at first hearing.

Beethoven Association Ends Season

The final concert of the season by the Beethoven Association brought Rosa Ponselle, soprano; Harold Bauer, pianist, and the Gordon String Quartet, Jacques Gordon and David Sackson, violins; Paul Robyn, viola, and Naoum Benditzky, cello, in the Town Hall on the evening of April 15.

The program began with Beethoven's Piano Quintet, Op. 16, following which, Miss Ponselle, with Stuart Ross at the piano, sang Divinités du Styx from Gluck's Alceste and songs in Russian, German and French. The closing work was Schumann's Piano Quintet, Op. 44, by Mr. Bauer and the quartet.

The early Beethoven work was given a smooth and satisfying performance and the romanticisms of the Schumann were proclaimed in perfect style. Miss Ponselle's singing of Strauss's Morgen with obligato by Mr. Gordon was one of her best efforts.

GEORGIA BRUNE, pianist. Barbizon, April 2, evening. Program of works by Schumann, Mendelssohn, Schubert, MacDowell and contemporary composers.

mann, Mendelssohn, Schubert, MacDowell and contemporary composers.

ETHEL ELFENBEIN, pianist. Barbizon, April 7, afternoon. Sonatas by Scarlatti and Beethoven, a group by Brahms and Schumann and one by Prokofieff and Debussy.

CATHERINE DENCH HAWKS, mezzo-soprano. Ethel Verplanck, accompanist. Barbizon, April 9, evening. Aria from Hérodiade, an old Italian group, one in French and one in English.

MILWAUKEE ATTENDS VARIOUS CONCERTS

Chamber Music Ensemble Plays Bach Works—New Male Chorus Acclaimed

MILWAUKEE, April 20.—Eric Schmaal's Chamber Music Ensemble offered a program of Bach trios and duos in Goodrich Hall on the evening of March 1, before a small audience which loyally supports these excellent musicians who dauntlessly labor under difficulties because of the relatively few people who care for this form of music. March 6 brought the debut of Alfred Hiles Bergen's new Symphonic Male Chorus, in the Pabst Theatre. Mr. Bergen's talents as a chorus conductor have won him wide fame. The new male chorus, with a membership of some eighty young men, presented a program which included two groups by Ruth Mortonson, violinist and Henrietta Buell-Mortonson, accompanist. Miss Mortonson proved herself an excellent artist possessed of a firm technique, and warm temperament. Especially well played were the Romance, from the Wieniawski, Concerto in D Minor, and Introduction and Capriccio, by Saint-Saëns. Mrs. Mortonson supplied splendid accompaniments.

The chorus which has been rehearsing for several months sang a long and difficult program from memory. Outstanding works were Strickland's, Song of the Afghan Exile; Illiashenko's Fughetta on a Russian Theme, and Berger's Trees and the Master. Norman Sinske, was the accompanist.

Myra Hess Heard

A concert by Myra Hess, pianist, was given on March 9, in the Pabst Theatre. The British artist played a strictly classical program with fine musical feeling and perfection of technical equipment. The concert was the last of the Music Lovers' series, sponsored by the Arion Musical Club. Bach, Beethoven, Brahms and Schumann were represented.

The eighth concert by the Chicago Symphony on March 12, had an especial value for Milwaukeeans in the appearance of Querin Deuster, pianist, as the assisting soloist. Mr. Deuster had just won first place in an audition for young professional pianists, the successful outcome of which was an opportunity to play with the Chicago Symphony, under Frederick Stock's direction. Mr. Deuster interpreted the Liszt, E Flat Concerto with authority and perfection of timing.

The orchestra's own part of the program both as accompanist and protagonist was superbly given. The Franck symphony invariably finds a grateful elucidation at the hands of Mr. Stock.

On March 25 at the Pabst Theatre Ruth Slenczynski, pianist, gave a program that included works by Bach, Beethoven, Mendelssohn, Schubert, Schumann, Chopin, and her father.

On March 26, Vladimir Horowitz,

pianist, closed the current series sponsored by the Civic Concert Association, in the Milwaukee Auditorium. His many superb qualities continue to dazzle his hearers both in gracious interpretation and unlimited brilliance of execution.

One of the most valuable events of the season were the lecture recitals given by Guy Maier, pianist, under the auspices of the Milwaukee public school extension department. 2,500 children ranging from eight to seventeen, were enthralled by his fascinating manner of interpreting Mozart, and Schubert.

March events were concluded with a memorial concert in honor of the birthday of the late Christopher Bach. Professor Bach's descendants provided the large orchestra, conducted, and appeared as soloists. He was for many years conductor, teacher and composer in Milwaukee, leaving a musical heritage to his sons and nephews.

C. PANNILL MEAD

Durieux Ensemble Plays Chamber Music

The third intimate subscription concert by the Durieux Chamber Music Ensemble, Willem Durieux, conductor, was given at the David Mannes Music School on the evening of April 14. The unusual program included Ricercare, the work of the sixteenth century composer, Clemens non Papa; Larghetto by Johann Christian Bach and three works by J. S. Bach, a Sarabande, the Fantasia in G and Fugue in G, the last two arranged for strings and organ by George William Volkel. Adriaan Vandebrilt was the organist.

A general excellence of ensemble, volume and production of tone was apparent in Franco's In Memoriam and Giorni's Pasacaglia for strings. Gordon Stutely's Salt o' the Sea, a vigorous and pithy work, with notable writing of sentiment in the second section, Andante doloroso, concluded the program.

P.

Annette Royak Gives Recital in Hotel des Artistes

Annette Royak, soprano, gave a recital in the auditorium of the Hotel des Artistes on the evening of April 10, with Boris Jivoff at the piano. Mme. Royak offered arias from The Marriage of Figaro, Debussy's The Prodigal Son and Tchaikovsky's The Little Slippers, as well as songs by Hadley, Mana-Zucca, Debussy, Tchaikovsky and Medtner and a group by Mozart and one by Schubert. She was well received by a large audience.

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AMERICAN MUSIC FESTIVAL ENDS IN ROCHESTER



Davis
Important Participants in the Fifth Annual Festival of American Music Recently Concluded in Rochester Were the Eastman School Orchestra, Conducted by Samuel Belov, and the Eastman School Chorus, Conducted by Herman Genhart. Mr. Belov Is Seen Standing at the Left in the Centre, and Mr. Genhart at the Right. These Groups Presented the First Program of the Festival

First Performance of Bennett's Opera-Ballet, Endymion, and Taylor's Circus Day Are Final Events of Fifth Annual Fete

ROCHESTER, April 20.—The last event in the Fifth Annual Festival of American Music, Dr. Howard Hanson, director, was a presentation of two ballets, supported by the Rochester Civic Orchestra and the Eastman School Chorus, Dr. Hanson conducting, on Friday evening, April 4, at the Eastman Theatre. The two works were an opera-ballet *Endymion*, by Robert Russell Bennett, a first public performance, and Deems Taylor's *Circus Day* presented at the American Composers Concert of March 28, 1934, and here set with ballet dancing worked out by Thelma Biracree. The choreography divides the work into the following sections: Street Parade, Acrobats, Bareback Riders, Jugglers, Tight-Rope Walker, Clowns, Oriental Dancers, and Finale.

The *Endymion* ballet was written in Paris and is the old Greek story, taken from an old French text and translated by Robert A. Simon and the composer. The work calls for orchestra, chorus, soloists, dancers and pantomimists. The part of Diane was sung by Doris Davison, Ismene by Laura Kellogg, Licoris by Geraldine Southern, *Endymion* by LeRoy Morlock, Eurilas by Morris Poaster, Pan by Nathan Emanuel and the Satyr by John Walsh. Two guest dancers were Evelyn Sabin, who took Diana's part in the fifth scene, and Harold Kolb.

Pastoral Atmosphere

The music gives one the feeling of old far-off things, rather in the style of wandering shepherds and their flutes. The parts were well taken, the scenery effective and the chorus and dancers, well trained. Except possibly for the last act, or scene (there were five) the tempo seemed rather too slow, but perhaps it was meant to be that way. The huge audience which packed the theatre to the doors (scores were turned away) applauded the work cordially and Mr. Bennett and Dr. Hanson shared the plaudits from the stage.

Deems Taylor's delightful music, and the clever choreography of Miss Biracree made a very charming, colorful and amusing ballet. The audience fell into the mood and laughed and applauded frequently. The first scene was a street scene showing children with balloons, and the circus going by—elephant, camel, donkey and all, with a band at the head and clowns in the rear. The second scene was under "The Big Top" with Harold Kolb as Ringmaster.

The dances were cleverly worked out to follow the music. All the dancers for both ballets were from the classes of Miss Biracree, who also designed the costumes. The acrobats were furnished by the Rochester Turn Verein, directed by George L. Cheston. Costumes were executed by Alice Couch and the scenery by Clarence Hall. The stage production of the *Endymion* ballet was directed by Nicholas Konraty. The audience en-

joyed this ballet greatly and was most enthusiastic. The festival is attracting more and more people each year, and it seems to be on the way to becoming a big yearly event to many thousands of Rochester people. There were many visitors also from other towns. Previous events in the festival were reported in *MUSICAL AMERICA* for April 10.

MARY ERTZ WILL

METROPOLITAN IN ROCHESTER EVENT

Opera Forces Draw Throng to Tannhäuser—Concerts Come to Seasonal End

ROCHESTER, N. Y. April 20.—The Metropolitan Opera paid Rochester a one-night visit on April 10, giving *Tannhäuser* at the Eastman Theatre before a brilliant capacity audience. All the seats were sold two weeks before the performance and several hundred people were turned away. It was the first time a Wagnerian opera had been presented in the Eastman Theatre. The singers were Emanuel List, Lauritz Melchior, Lawrence Tibbett, Marek Winheim, George Cehanovsky, Giordano Paltrinieri, Louis D'Angelo, Kirsten Flagstad, Dorothee Manski and Lillian Clark. Artur Bodanzky conducted.

The University of Rochester Glee Club, Theodore Fitch director, gave a concert at Stong Hall on the River Campus on April 13 before a large audience.

More than 7,000 people subscribed \$59,104.37 to the Civic Music Association in the campaign that closed with a dinner for the workers on the stage of the Eastman Theatre. While this amount is somewhat short of the desired total, it is expected the remainder will yet be raised. There were 300 workers.

Mrs. Robert Ranlet, chairman of the Women's Division of the Association, announced a gift of \$300 to start an endowment fund for future emergencies. It is expected that with an ultimate total of about \$65,000 the usual program can be carried out next season.

Ballet Schools Unite

On March 11 six dancing schools of the city united to present a series of ballets at the Eastman Theatre in two performances. The Civic Orchestra under Guy Fraser Harrison, provided the musical setting. It was sponsored by the Rochester Civic Music Association. The dance studios taking part were those of Nan Heinrich, Mildred Pond, Ruth Otis Denio, Thelma Biracree, Lorraine Abert and Miles Ensign.

On March 18 a concert was given at

Kilbourn Hall by the newly organized University of Rochester Concert Band of forty pieces, under the direction of Fred Fennell, with Philip Mangold as piano soloist. The concert was free and a good sized audience heard the performance, which was excellent in quality with a carefully selected program. Mr. Fennell played well.

The third graduation recital of the Eastman School at Kilbourn Hall on March 21, presented Burnett Atkinson, flute; Wilder Schmalz, oboe; both accompanied by Ruth Northrup. Gordon Puls, trombone, accompanied by Beatrice Pye, and Harriet Hoppe, harp. The hall was crowded, and the audience cordial.

Lawrence Tibbett, baritone, with Stewart Wille at the piano, gave a

recital at the Eastman Theatre on March 22 singing a well-chosen list including a German group in English. Among his encores was an excerpt from Howard Hanson's *Merry Mount*.

Harold Bauer, pianist, was heard in Kilbourn Hall on March 26 by a large and enthusiastic audience in a program of Haydn, Brahms, Franck and Debussy. This recital was the last of the chamber concert series of the season.

Three Eastman School graduation recitals occupied Kilbourn Hall during the remainder of the week. They were given by Herman Surasky, violinist, on March 25; Martha Barkema, soprano, and Lucille Jensen, organist, on March 28, and Peter Hansen, pianist, on March 29. All recitals were well attended by very cordial audiences. Mr. Hansen's playing deserves special comment, as it contained elements of maturity and virtuosity not found in the usual graduation student.

The Rochester Civic Orchestra, Guy Fraser Harrison, conductor, presented an all-Gershwin program on March 24 at the Eastman Theatre. The soloist was Irene Gedney, pianist, who gave a brilliant performance of the Concerto in F for piano and orchestra.

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NEW YORK PHILHARMONIC VISITS HARTFORD

Toscanini Leads Symphony in Works by Schubert, Brahms and Wagner

HARTFORD, April 20.—The concluding Bushnell Hall concert on April 4 brought Arturo Toscanini and the New York Philharmonic-Symphony here in the only concert played by that group away from New York this season. The brilliant program included Rossini's Overture to *L'Italiana in Algeri*, Brahms's *Variations on a Theme by Haydn*, the *Prelude to Die Meistersinger* and the *Schubert Symphony in C*.

Bruce and Rosalind Simonds of the Yale School of Music faculty gave a two-piano recital at Mt. St. Joseph's College on March 26, and the Cecilia Club gave its spring concert at Bushnell Hall on March 19, presenting Widor's *Contemplation and The Wedding Dress*, air from *Guemene*, Brittany, arranged by Deems Taylor, were repeated. In Alfred Cohn's arrangement of Debussy's *La Fille aux Cheveux de Lin* and Rachmaninoff's *O Sing to Me, Fair Maid, No More* the chorus was assisted by Ruth Ray, violinist. Moshe Paranov and Irene Kahn, conductor, and accompanist of the club, respectively, played Saint-Saëns's *Variations on a Theme by Beethoven*, and a group of works by Infante, Debussy and Arensky arranged for two pianos.

The Alexander Thiede string quartet was presented by the Musical Club of Hartford at the Woman's Club on April 4. A free concert sponsored by Bushnell Memorial attracted a large audience to hear the string orchestra of the Hartford School of Music on April 7. Werner Josten was present to hear a fine performance of his *Concerto Sacro No. 2*. Harold Berkley, conductor, was represented on the program by an able arrangement of the Rachmaninoff *Serenade*. Ruth Ray and William Khoury, violinists, and Charles Krane, 'cellist,

played solo parts in the Handel *Concerto Grosso No. 21 in D Minor*.

The Wethersfield Choral Club of thirty-six male voices, conducted by Albert E. K. Malchin, gave its fourth annual concert on March 22. Mrs. Minna K. Warner of Springfield was contralto soloist. A. Howard Spargo was accompanist. The Junior League glee club appeared at Avery Memorial on March 27 in its annual spring concert, Marshall Seeley conducting, with Mrs. Albert W. Erdman, Jr., as accompanist, and an assisting string quartet from the Hartford School of Music. Mr. Seeley also directed the Center church choir, augmented from the Junior League and Hartford Choral Club ranks, in Dvorak's *Stabat Mater* at Center church on April 14.

Other notable Lenten music included Rossini's *Stabat Mater* at Asylum Hill Church on March 31, Edward F. Laubin conducting. Gaul's *Holy City* was given at Central Baptist church on April 14, with 100 voices assisted by the Central Baptist symphony led by Robert H. Prutting. The recently-organized Two-Piano Club of Hartford gave a concert on April 9 in the Bushnell Colonial Room, for the benefit of the Mark Twain Memorial Association. Many high schools vied with each other in giving individual and interesting concerts.

The Swedish Glee Club gave its annual concert in West Hartford on April 5, with A. B. Roos conducting and numerous soloists. A successful first appearance was made on April 7 by a small chorus from the Italian-American University Club and the Daughters of Queen Marguerite, led by Louis Pellettieri, with well-known local soloists.

JOHN F. KYES

Jeannette Van Arsdale Heard in Recital

PRINCETON, N. J., April 20.—The Westminster Choir School presented Jeannette Van Arsdale in a senior re-

cital on April 1. Lucille Kaiser was the accompanist. Miss Van Arsdale sang Luzzi's *Ave Maria*, Franz's *Für Musik*, A. Walter Kramer's *Dark and Wondrous Night* and other works by Mendelssohn, Scarlatti, Jensen, Yale-Smith, Burleigh and Clokey.

OPERA, RECITALISTS ENTERTAIN SEATTLE

San Carlo Company Gives Week of Standard Works—New Symphony Manager

SEATTLE, April 20.—Jesse Jackson has recently been appointed the new manager of the Seattle Symphony for the coming season. He will be assisted by Ruth Allen McCreery. Seattle enjoyed a week of opera from March 18 to 24 by the San Carlo Opera Company giving standard works at the Civic Auditorium before large audiences. Other visiting attractions of the month were Roland Hayes, tenor, appearing on March 6 and Saveli Walevitch in *Songs of the Russian People*, the latter under the auspices of Pro Musica on March 12. Mme. Maia Bang gave a series of lectures for teachers of the violin on March 3, 4 and 5.

Music of Handel and Bach has provided material for many programs during the month and most significant among them was the joint festival concert on March 21 by the Temple Chorus and the Amphion Society under the leadership of Graham Morgan. Assisting soloists were Veona Socolofsky, Evangeline Tarbill Watts and Anna Lou Gerrard, sopranos; Graham Morgan, tenor, and W. H. Gerrard, baritone. The music department, University of Washington, presented a *Bach Cantata* and other works.

Washington University Artists Active

University of Washington Symphony and Concert Band, both led by Walter C. Welke, gave fine programs on March 7 and 10 respectively. Ruth Clark, flutist, and John Schuyten, clarinetist, were the soloists. The Cornish Orchestra under the direction of Peter Meremblum was heard in works by Wagner, Rimsky-Korsakoff and Beethoven's *Concerto in D* for violin and orchestra. Soloists were Geraldine Peterson and Beach King. Piano recitals by students of the Cornish School, the marionette operetta, *Wizard of Oz* and a series of dance programs by Caird Leslie were Cornish activities of the past month.

William B. Coburn, Seattle composer-pianist, was winner of the \$100 prize for junior orchestra composition competition sponsored by the National Institute of Music and Art. The judges were George F. McKay, Edwin C. Knutzen and David Scheetz Craig.

Ladies Musical Club observed its forty-fourth anniversary on March 25, Mrs. A. K. Fisk giving the highlights in the club's history; Mrs. Harry S. Bowen is president. The club also presented a Bach program at its monthly meeting. Among other principal events of recent date were the organ recital by Harold Heeremans, a Bach program by Silvio Risegari and his piano pupils, a recital by piano pupils of Paul Pierre McNeely, Oeconomacos benefit concert, Guild of Organists' vesper service, and a generous sprinkling of music club programs and pupils' recitals.

The Spargur String Quartet closed its twentieth session on Feb. 26, with a

request program of works by Mozart, Haydn, Grieg and Bridge; the personnel continues as at first organized by Mr. Spargur. Two ensemble groups made their debuts on Feb. 6 when the Apollo Club, organized and conducted by R. H. Kendrick, and the Bel Canto Singers, Helen Crowe Snelling, Kathryn Worth and Florence Beeler, appeared in a joint program. John Hopper was accompanist.

Magazine Sponsors Contest

The second annual Seattle Choral Contest, sponsored by the magazine *Music and Musicians*, was held on Feb. 8, the winning choirs being Queen Anne Methodist Church under the direction of Mary Rychard in small choir class and Church of Jesus Christ of Latter Day Saints, R. B. Leishman, director, in large choir class. Both received trophy cups. Ladies' Lyric Club, directed by Paul Engberg, gave one of its musicale series, assisted by Beverly Jeanne Botting, violinist; Lee Starr, soprano, and Ralph Engberg, baritone. Elva Parker and Elaine Johnson were accompanists. Visiting attractions in February comprised the Paris Instrumental Quintet and Ruth Slenczynski, pianist, both under the auspices of Associated Women Students, University of Washington; Josef Hofmann, pianist, sponsored by Ellison-White; John Goss, auspices of Seattle Chapter, Pro Musica, and John Charles Thomas, baritone, Cecelia Schultz series.

The third of a series of sonata programs was given at University of Washington by George C. Kirchner, 'cellist, and Helen Louise Oles, pianist. Susie Michael Friedman, pianist, and Maurice Friedman, baritone, assisted by Arville Belstad, accompanist, were heard in a joint concert on Feb. 3. The Sunset Club presented Margaret Anderson Bowen, assisted by Mary Elizabeth Bower, harpist; Thomas Facey, violinist, and Helen Louise Oles, accompanist.

DAVID SCHEETZ CRAIG

The municipal opera at Leipzig has staged Handel's opera, *Arminius* and *Thunelda* in commemoration of the birth of the composer.

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In Schools and Studios

Activities of the La Forge-Berumen Studios

Harrington van Hoesen, baritone, and Frank La Forge, composer-pianist, were heard in recital with the Lucille Bethel Chorus at Roselle, N. J., on the evening of April 1. Mr. van Hoesen sang two song groups accompanied by Mr. La Forge. Several works by Mr. La Forge were included in the program. Among them *Sanctuary* and *Farewell at Morn*, which were sung by the chorus with obligatos sung by Mr. van Hoesen. Mr. van Hoesen was soloist at the concert of the New York Matinee Musicale on Sunday, March 31, at the Hotel Astor in works by Bach and Haydn and Gena Braggscombe, and with the Lucille Bethel Chorus at Belleville, N. J., on April 10.

Ernesto Berumen, pianist and teacher, was one of the judges at the auditions of the Nassau Philharmonic Society on March 15 and 29. He also acted in the same capacity for the National Federation of Music Clubs on April 6.

Neighborhood Music School Holds Annual Open School Days

The Neighborhood Music School, Mrs. Janet D. Schenck, director, held its annual Open School Days on April 3 and 5. Visiting on the first day began at 2:30 o'clock, when visitors were taken from one room to another where various activities were in operation. Among other distinguished visitors was Harold Bamer, a member of the School's advisory board.

On Friday the orchestras, ensemble groups and the violin normal class, under Hugo Kortschak, and the chorus, under Hugh Ross, were open to inspection. At 8:30 an auditorium concert was given, featuring fingerboard harmony for junior violin students under Florence Duvall and Mr. Kortschak.

Angel Agnes Donchian and Pupil Heard at Studio Recital-Tea

Mme. Angel Agnes Donchian, mezzo-soprano, and her pupil, Virginia Greene Traband, soprano, were heard in a recital in Mme. Donchian's studio which was followed by a tea on April 14. Mme. Donchian sang an aria from *Elijah* and songs by Liszt, Shaw and others and with Miss Traband, duets from *The Marriage of Figaro*, *Lakmé* and *Mercadante's Andronico* and shorter works by Cadman and Man-

Zucca. Miss Traband sang arias from Puccini's *Manon Lescaut*, and *Tannhäuser*. Mrs. Jessamine Harrison-Irvine was the accompanist.

Susan S. Boice Gives Third Studio Tea

A third of a series of studio teas was given by Susan S. Boice in her studio in Steinway Hall on March 24. The program began with a trio which included Joseph Hawthorne, violin; Marshall Driggs, cello, and Miss De Vreux, piano. Others heard included Marie Doscou and Vivian Block, soprano; Allwyn Tonkonogy, baritone, and Lillian Green, diseuse.

Pina Rosell Opens Studio

Pina Rosell, manager and teacher of singing, has opened a studio at 2720 Broadway. Mme. Rosell, who was a member of the Boston and Montreal Opera Companies was manager and teacher of the late Bernardo Olshansky, baritone. She has carried on managerial activities for eighteen seasons during which she presented concerts in Miami, Palm Beach and Havana. She will again manage the Southampton, L. I., concert series during the coming summer.

Pupils of New York College of Music Appear in Liederkranz Hall

Pupils of the New York College of Music, Carl Hein and Grace Spofford, directors, gave a concert in the hall of the Liederkranz Club house on the evening of April 12. Those heard included Hilda Roerich, contralto; David Uchitel, Jacob Goldstein and Mischa Aschenbaum, violinist; Jerome Kasin, viola; Joseph Saunders, cello; Ruth Lewis and Thalia Cavadias, pianists; Rachel Brecher, organist, and Frederick Marshik, accompanist.

Chicago Studios

Chicago Musical College Supplies Teachers for Many Schools of Music

CHICAGO, April 20.—Over 100 teachers who are graduates of the Chicago Musical College or who have done special work there, will be members of the faculties of prominent universities, schools of music and normal schools during the summer. Numerous pupils of the college have fulfilled concert engagements recently. Dorothy Crost and Berenice Jacobson, duopianists, played for the Lake View Forum and before the Woman's Club of Beverly Hills. Ida Krehm, pianist, was heard by the Women of Rotary and the Chicago Woman's Musical Club. Mildred Kjos, pianist, played at the convention of the Illinois Federation of Music Clubs at Urbana, Ill., and in Grand Rapids, Mich. Edna Stukowski, soprano, won first prize in the contest sponsored by the General Credit Stores.

American Conservatory Announces Dates of Summer Sessions

CHICAGO, April 20.—The American Conservatory has announced the dates of its fifty-ninth annual summer master school. The first session will begin on May 16; the second on June 27 and the third on Aug. 8. The last session closes Sept. 18. Richard Niessink, pianist, appeared recently in recital in Kalamazoo, Mich. Wilbur Held, organist, won first prize in the contest sponsored by the Society of American Musicians. Esther Becklinger, pianist, gave a recital in Park Ridge, Ill., on March 24. Lucille Elling, soprano, and Robert Hedstrom, baritone, were awarded prizes in the WCFL contest recently. Leo Braverman, violinist, was heard in two recitals last month.

DePaul University Symphony, conducted by Wesley La Violette, and the university chorus of 100 voices presented Mendelssohn's *Hymn of Praise* in DePaul Au-

Plans Summer Course



Carl M. Roeder, New York Teacher of Piano, Outside the Barrington School, Great Barrington, Mass., Where He Will Teach a Summer Class

ditorium March 28. The concert opened with the overture to Wagner's *Rienzi* followed by the Suite from music for *The Betrothal* by DeLamarter, Handel's *Sonata in D* for violin transcribed for string orchestra by Morris Gomberg, and Kreutzer's *Caprice in E* for violin arranged for full orchestra.

Recent activities of Mary Peck Thomson studios include the appearance of Marjorie Howard Morgan in costume recital before Business and Professional Women's Club, Oak Park, Ill., and the Bretharte Parent Teachers' Association on April 16. On April 11, Marie Parzybok, contralto, sang at the annual banquet of the Grinnell University Club in Chicago.

MUSICIANS HONOR GORDON

ERA Men Acknowledge Services of Conductor of Newark Symphony

NEWARK, N. J., April 20.—The musicians of the Essex County Emergency Relief music project presented Philip Gordon, director, with a gift of the scores of Beethoven's nine symphonies at a broadcast over station WOR on April 13. The broadcast was given by the Newark Civic Symphony, which Mr. Gordon conducts.

The presentation was made as an acknowledgement of the public service which he has rendered in his capacity of volunteer director of the ERA.

Samoiloff Pupil Acclaimed in Opera

LOS ANGELES, April 20.—Olga Dane, contralto, pupil of Lazar S. Samoiloff, made her debut recently as Azucena in *Il Trovatore* with Ralph D. Paonessa's Pacific Grand Opera Company, achieving an immediate triumph both for her excellent singing and her impressive acting. She has been engaged by the Metropolitan Civic Opera Company. Other Samoiloff pupils heard recently include Bonita Fitz, coloratura soprano, who sang five times over the Columbia network and has been engaged by Station KHJ for one year; Louise Millikin, coloratura soprano, has also been heard over the same network. Anuta Nova, soprano, sang over Station KHJ under the baton of Frederick Stark; James Langham, bass, has been engaged for leading roles in the Metropolitan Civic Opera Company; Blanche Phillips, mezzo-soprano; Stephen Douglas, baritone; Miss Dane and Joe Martin, bass, will sing leading roles in Eugene Onegin with the American Opera Company in the Philharmonic Auditorium on May 7.

Standard Repertoire at Hippodrome

The Chicago Opera Company, Alfredo Salmaggi, director, was heard in works from the standard repertoire during the past fortnight. Well-known artists who have become identified with the organization appeared in *Aida*, *Lohengrin*, *Rigoletto*, *Faust*, *Tosca*, *Lucia di Lammermoor* and *La Traviata*.

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PROVIDENCE FORCES CONCLUDE SEASON

**Ballade by Hugh MacColl Given
Premiere under Baton of
Wassili Leps**

PROVIDENCE, R. I., April 20.—The Providence Symphony, Wassili Leps, conductor, gave its fourth and final concert of this season at the Metropolitan Theatre on April 9. The feature of the evening was the premiere of a Ballade for Orchestra and Piano by Hugh MacColl, a local composer. The work, which was alternately brilliant and impressionistically delicate, was very favorably received. Other numbers were the Third Symphony of Beethoven, the Romeo and Juliet Fantasy of Tchaikovsky, and an arrangement of Bach's Violin Prelude in E.

Rosa Ponselle, assisted by Stuart Ross, pianist, gave the fifth concert of the Community Series at the Metropolitan Theatre on April 2. It was Miss Ponselle's first local recital. The Community Association's drive for next season's membership, held during the same week, was concluded ahead of schedule, with the theatre sold out. The twenty-fifth annual concert of the Monday Morning Musical Club was given in Memorial Hall on April 5. Those appearing were Elsie Lovell Hankins, contralto; Berrick Schloss, tenor; Margaret Prew, flutist; Kathleen Miller, harpist, and Dorothy Joslin Pearce, pianist. Accompanists were Ruth Tripp and Gertrude Joseffy Chase.

Ruth Tripp, pianist, and Edwin Orlando Swain, baritone, gave a recital in Plantations Auditorium on March 27. Miss Tripp played works by Bach, Brahms, Schumann, Ravel and Beethoven. Mr. Swain was heard in items by Handel, Rachmaninoff, Holst, Tripp and Gaul.

The Chaminade Club sponsored a President's Day recital by Edwin Austin Kane, tenor, in the Plantations Auditorium on April 11. The Pawtucket Civic Music Association brought the Maganini Chamber Ensemble to the High School Auditorium in that city on March 26. Compositions by Bach, Gottschalk, Sibelius, and other composers were played. Alexander Sklarevski gave a piano recital in the main gallery of the School of Design on March 24. Maria Scalzi, pianist, gave her debut recital in Plantations Auditorium on April 15. Her program included works by Bach, Beethoven, Chopin, Ravel and Infante.

ARLAN R. COOLIDGE

Norfleet Trio Girls' Camp Offers Musical Opportunities

PETERBOROUGH, N. H., April 20.—The Norfleet Trio Camp, adjoining the MacDowell Colony, and directed by Helen, Catherine and Leeper Norfleet of the Norfleet Trio, will enter its tenth season this summer offering opportunities in chamber ensemble playing and other musical phases as well as cultural and recreational pursuits to girls of all ages. With twelve instructors, the camp season will extend from July 6 to August 31.

Elijah Sung at Pittsfield, Mass.

Mendelssohn's Elijah was given by the Berkshire Musical Association, under the baton of Horace Hunt, at the Methodist Episcopal Church on March 26. Soloists were Jeannette Vreeland, soprano; Jeanne Laval, contralto; Robert Betts, tenor, and William Simmons, baritone.

Passed Away



Emil Mlynarski

WARSAW, April 15.—Emil Mlynarski, composer and conductor, formerly with the Philadelphia Grand Opera Company and the orchestra of the Curtis Institute of Music, died here on April 5 in his sixty-sixth year.

Emil Mlynarski was born in Kibarty, Poland, July 18, 1870. From 1880 to 1889, he was a pupil at the St. Petersburg Conservatory, studying violin with Auer, piano with Anton Rubinstein and composition with Liadoff. He made his debut as a violinist in St. Petersburg in 1889. In 1894, he became second conductor of the Warsaw Opera and also led the symphony concerts. From 1894 to 1897, he taught at the Odessa conservatory, then was for three years first conductor at the opera in Warsaw where, in 1901, he founded the Philharmonic Society and was its first conductor. He also directed the conservatory.

In 1909, he began his tours as guest conductor and the following year settled in London. The same year he became permanent conductor of the Scottish Orchestra and the choral union in Glasgow. He went back to Warsaw in 1914 as conductor of the Philharmonic but in 1915, returned to London to give a festival entirely of British music. He came to the United States in 1929 to conduct the orchestra of the Curtis Institute and also the Philadelphia Grand Opera Company.

Mlynarski's compositions include a violin concerto which won the Paderewski Prize in Leipzig in 1898, a mazurka for violin which has achieved wide popularity, a symphony, a large number of songs and the light opera, A Summer Night.

John Kenneth Curwen

LONDON, April 10.—John Kenneth Curwen, chairman of J. Curwen & Sons, Ltd., music publishers, died on Feb. 25. Mr. Curwen, who was fifty-four, was educated at Abbotsholme and New College, Oxford. He was the grandson of the Rev. John Curwen, who did much to popularize the tonic sol-fa system in England. He succeeded his father as chairman of the publishing house in 1920, and in 1921-1922, was chairman of the Music Publishers Association.

Cameron Emslie

Cameron Emslie, formerly a member of the editorial staff of MUSICAL AMERICA and before that, editor of *The Scottish American*, a newspaper published at one time in New York, died in hospital on April 11, following a long illness. Mr. Emslie, who was the son of an officer in the British army, was born in Edinburgh, Scotland, in 1894. Shortly after his birth, his

father was assigned to a post in Canada. He studied music in Toronto and after coming to the United States acted as organist in several important churches in New Jersey. He was also accompanist for several prominent singers.



Ferenc von Vecsey

ROME, April 15.—Ferenc von Vecsey, violinist, died here on April 6 of a cerebral hemorrhage. He had undergone a severe operation the previous week and was reported to be improving.

Ferenc von Vecsey was born in Budapest on March 23, 1893. His first lessons were with his father but at the age of eight, he became a pupil of Jenő Hubay, under whose tuition he made phenomenal progress. His public debut at an early age was such a phenomenal success that his parents took him on tour as a child prodigy. His first appearance in Berlin, on Oct. 17, 1903, was another sensation. Daniel Frohman heard him at his London debut, May 2, 1904, and decided to bring him to America.

His first appearance in this country was made in Carnegie Hall, Jan. 10, 1905, with an orchestra conducted by Nahán Franko. He made a profound impression by his brilliant technique but his playing was considered superficial and lacking in capacity for deep feeling. He subsequently toured European countries and when he returned to the United States in 1921, the same critics who had written slightly of his ability as a child, hailed him as a mature artist of real and valuable merits. He visited this country the following season, appearing with increasing success.

In 1932, Mr. Vecsey made a world tour and while in the East became interested in Oriental philosophy. He decided, while in China to become a Buddhist and to withdraw from the western world, keeping to his decision until illness compelled him to return to Europe.

Lillian Miller Hemstreet

ALBANY, N. Y., April 20.—Lillian Miller Hemstreet, composer and teacher of singing, and wife of Frank Hemstreet, also a teacher of singing, died in hospital in Kingston, N. Y., on April 12, as the result of an accident sustained early last November. She had been ill in the hospital ever since but pneumonia, which developed a few days before her death, was its immediate cause.

Mrs. Hemstreet was born in Port Townsend, Wash., in 1874. She graduated from the King Conservatory, San Jose, Cal., and also studied and taught at the San Francisco Conservatory of Music. Her compositions included a number of songs and piano pieces. She was a member of the New York Singing Teachers Association. Mr. Hemstreet, whom she married in 1913, survives her.

Edwin Stanley Seder

CHICAGO, April 20.—Edwin Stanley Seder, organist and teacher, died at his home in La Grange on April 12, in his forty-sixth year. He was a graduate of the University

CHAMBER MUSIC ON QUAKER CITY LIST

**Parkway Museum Series Ends
—Simfonietta in Annual
Children's Program**

PHILADELPHIA, April 20.—Variety and appeal marked the program of the season's final concert on April 14, in the chamber music series in the Parkway Museum. These were William Strassere's transcription for string orchestra, of Henry Purcell's Sonata No. 1, piano numbers with Zadel Skolovsky as soloist; a vocal group sung by Vera Resnikoff, soprano; Chausson's Concerto in D for piano, and violin solos with string quartet accompaniment; a fifteenth century anonymous Spanish composition, Española, and Halvorsen's arrangement of a Handel Passacaglia. Mr. Skolovsky proved a competent pianist in a Chopin Ballade and a Petrouchka extract. Miss Resnikoff with Mrs. John F. Braun as the able accompanist, sang Russian songs. Jennie Robinot and Charles Jaffe were the soloists in the Chausson and the quartet background was provided by Eudice Shapiro and Marian Head, violin; Virginia Majewski, viola, and Victor Gottlieb, cello.

Simfonietta in Seventh Program

The seventh annual children's program of the Philadelphia Chamber Music Simfonietta, given on April 13 in the Bellevue ballroom under Fabien Sevitzy, included works by Handel, Bach, Beethoven and Liszt. In addition Raphael Druian, violinist, was heard in a Paganini-Kreisler Moto Perpetuo, accompanied by Vladimir Sokoloff, and Sol Kaplan, pianist, was heard in a group of piano numbers. The finale was Haydn's Toy Symphony, by children trained by Elizabeth Gest.

David Saperton was the soloist of the fourth of the faculty recitals on April 14 at Casimir Hall of the Curtis Institute. He distinguished himself in an emotional reading of the Appassionata Sonata, a varied Chopin group and a performance of the Liszt Mephisto Waltz.

An evening of excellently concerted duo-piano playing on April 14 was given in Ethical Culture Auditorium by Maria Ezerman Drake and Allison R. Drake. Their larger works were the Bach-Bauer Concerto in C Minor, a Clementi Sonata and the Brahms Variations on a Haydn Theme. Their final number was a craftsmanlike Prelude and Three Fugues, by Paul Nordoff.

Charlton Lewis Murphy, violinist, and Gladys E. Johnson, pianist, concluded on March 27 in the Ethical Culture Auditorium, their series of recitals covering the complete set of piano-violin sonatas of Bach and Handel. The series was given under the auspices of the Art Alliance.

W. R. MURPHY

of New Mexico and was formerly director of the College of Fine Arts there. From 1919 to 1926, he taught organ at Northwestern University and was on the faculty of the Sherwood Music School and later of Wheaton College. He had also been president of the Chicago chapter of the National Association of Organists.

Mrs. Helen Hilsberg

Mrs. Helen Hilsberg, mother of Ignace Hilsberg, pianist, of the faculty of the Institute of Musical Art of the Juilliard School of Music, and of Alexander Hilsberg, violinist, of the Philadelphia Orchestra and the Curtis Institute of Music, died at her home in Warsaw on March 31 at the age of seventy-eight.

GRAENER OPERA GIVEN PREMIERE IN BERLIN

Four Act Work, Prinz von Homburg, Set to Kleist Text. Fills an Operatic Need for Production of Stable Value—Composer's Hundredth Opus—Charlottenburg Opera Gives Traviata in Modern Dress—Concert and Orchestral Programs Rich in Artistic Content

By GERALDINE DECOURCY

BERLIN, April 15.—Paul Graener's newest work, the four act opera *Prinz von Homburg* (Berlin: Bote & Bock) was given its premiere at the State Opera on March 14 in one of the most artistic performances of the present season. Herr Graener as director of the Stern Conservatory and one of the leading figures in the Reichs Music Chamber, incorporates in his person such fullness of prestige and authority as to make the nation's ranking stage the natural scene for the presentation of his one hundredth opus. That the work was esteemed worthy of this distinction may be deduced from the unison chorus of "echt preussisch" that rose next morning from the columns of the Berlin press. The salient point in any issue is now its inner and spiritual grace and since the accolade of the Music Chamber removes this question from the realm of the debatable, the rod of criticism is perforce wreathed with roses.

This time, however, the chain step was less obvious, for Graener is an incontestable master of the composer's technique and has thrown the reins on the neck of his lyrical gift, producing a very graceful and unproblematical work that adds a dash of salt to the last lap of a particularly jaded season without imperiling the subscription list of an already sorely-trying institution.

From the aspects of musical annals, the occasion may not have been a great one calling either for detailed analysis or critical adjudications; but it was a sincere piece of work of stable value that should fill a need of the German opera houses at a time when experimentation is at a discount.

Like Pfitzner, Othmar Schoeck and Paul von Klenau before him, Graener borrowed his plot and a good part of his text from Heinrich von Kleist's old tale of the Prussian princeling who stooped to the unsoldierly folly of insubordination to save his state, thereby winning glory and the lady of his heart. Graener held to the Kleist text with, it may be said, becoming reverence, his only retouching being unimportant rearrangements of episodes. The interpolations, and they were fairly numerous, were the high lights of the little work, such for instance as the Margravine's hymn of thanksgiving at the beginning of the third act, the soldiers' chorus, the prince's monologue in prison and the final duet between the lovers.

Color and Melody

The work was divided into nine scenes with orchestral interludes as connective tissue and in general may be defined as a little sister of the composer's earlier work, *Friedemann Bach*. The melodic line was simple and vocally ingratiating and the Regeresque polyphony had impressionistic overtones that showed Graener's strong feeling for instrumental color. At the dramatic climaxes,

the style was declamatory (a half spoken recitative with orchestral accompaniment) and the brief interludes between the scenes were partly recapitulatory and partly prophetic in their development of the leading leit motifs. It is what the Germans call a "dialogue" opera; while there are no arias strictly speaking, there are also no ensembles, which latter point may be put down as one of its principal shortcomings.



Paul Graener, Whose *Prinz von Homburg* Scored an Initial Success at the Berlin State Opera

The production was an all-star performance in every sense of the word, even a relatively minor part being entrusted to no less an artist than Rudolf Bockelmann. The orchestral playing under Robert Heger was also splendidly alive and one felt that a great measure of the artistic finish was due to his interest and expert generalship. Max Lorenz surpassed himself in the role of the prince. Never on this stage has he made a part so completely his own or been heard to sing with such beauty of tone and such perfection of technique. It was a beautiful achievement. His partner, Tiana Lemnitz, possesses one of the loveliest voices in all Germany and as Nathalie was as aptly cast as he. Jaro Prohaska as the Margrave, Margarete Klose as the Margravine, Walter Grossmann as Hohenzöllern and Rudolf Bockelmann as Kottwitz completed an ensemble that was uniformly brilliant.

A Modernized Traviata

The German Opera in Charlottenburg which showed symptoms of becoming a bulwark of convention, suddenly shot a bolt into freedom's blue by treating its innocent and unsuspecting subscribers to a modernized *Traviata* that was as neat in its way as anything ever attempted at the Kroll. The settings designed by Paul Haferung are the last word in interior decoration, epoch 1935, and in the first act it is a modern radio set that brings Alfredo's voice to the listening ear of Violetta. Furthermore, Alfredo wears a golf suit that scents of Scottish heather and royal house parties, and Violetta dies in blue silk pajamas that look as though they had stepped out of the advertising pages of *Vogue*. The three leading singers, Margret Pfahl, Walter Ludwig and Hans Reinmar, under Arthur Rother's capable baton, were as heroic as the atmosphere permitted and the

house is sold out for every performance. Which is an eloquent commentary on many things.

There has been increased activity in the concert field of late and orchestral concerts have been richer in artistic content than at any time since the much lamented exodus of Dr. Furtwängler. For the fourth concert of the State Opera series, Richard Strauss was again the guest conductor, his program consisting of Beethoven's *Pastorale*, his own *Zarathustra* and three of his songs with orchestra,—*Freihild's* aria from *Guntram*, *Befreit* and *Frühlingsfeier*, most exquisitely sung by Viorica Ursuleac. The *Pastorale* had an unusual contour; someone hinted that the Maestro was in *schlechter Laune*, but



Robert Heger, Whose Work, *Bettler Namenlos*, Has Recently Been Produced at the Oldenburg Opera

he recovered his aplomb for the *Zarathustra* and rode away with an unprecedented ovation on the strength of its wonder and glory.

Max Fiedler Conducts

Max Fiedler of Essen took the Ninth Furtwängler concert and presented a conventional program including a Haydn symphony, Beethoven's Fifth, Brahms's *Variations on a Theme of Haydn* and Mendelssohn's violin concerto in George Kulenkampff's familiar reading. It is always a pleasure to hear this veteran conductor (he is now seventy-five) and his more frequent appearances in Berlin may be set down as one of the silver linings of our present orchestral cloud.

The same evening Fiedler's son, Bill Fiedler, already well known as singer and teacher, conducted the Landes Orchestra in a special concert in Bach Saal. His selection of Bruckner's Second Symphony for a Berlin debut was an ambitious undertaking but the result proved that the temerity was justified. A group of songs by Fiedler, Senior, found an inspired interpreter in Amalie Merz Tunner.

The first Lenten concert of the Singakademie presented a fine performance of Bach's *Magnificat* and three Cantatas under the direction of Prof. Schumann with Fred Drissen, Adelheid Armhold, Annelies Rust, Nora von Wolff and Hans Walter as soloists. Another interesting concert considerably off the beaten track was a "musical vespers" given at the State Academy of Music under the direction of Profes-

Strauss, Guest Conductor of State Opera Series, Heard in Program of His Own Works and Beethoven Symphony—Fiedler, Senior, Leads Ninth Furtwängler Concert—Singakademie Gives Bach Magnificat, Cantatas, Led by Schumann—Americans Hailed in Distinguished Recitals

sor Schuenemann assisted by Karl Klingler, Paul Gruemmer, Paul Lohmann and Max Saal of the Academy faculty, and the choir of St. Hedwig's Roman Catholic Church under Dr. Forstler. In a hall lighted only by candles, music by Perotin, Guillaume de Machault and the Dutch masters of the fifteenth century was performed on the original instruments for which it was written, of which the Academy has one of the most notable collections on the Continent. It proved a most delightful evening that would bear frequent repetition without losing any of its charm.

American Artists Heard

The American artist, Helen Reynolds, had a distinguished and enthusiastic audience for her first Berlin recital in Bechstein Saal when she gave an interesting and well-balanced program of German Lieder. Another American success to be recorded was the cembalo recital of Lucille Wallace who was unanimously acclaimed by the Berlin reviewers as one of the finest and most intelligent artists on this instrument now before the public.

Among the many solo concerts should be mentioned Gerhard Hüsch's Schubert evening devoted to the *Winterreise*, Gaspar Cassado's second recital, an all-Wolf program by Emmi Leisner and the first Berlin concert of a much heralded young pianist, Josef Wagner, who proved himself an artist of unusual ability and great promise.

Robert Heger's opera, *Bettler Namenlos*, which was first produced in Munich two years ago has just been produced at the opera in Oldenburg with great success under General Music Director Bittner. This was the first production of the work in northern Germany.

Gunther Ramin has been appointed conductor of the civic concerts of the Gewandhaus Chorus in Leipzig to succeed Dr. Karl Straube who was forced to resign due to the pressure of other work. The choral concerts forming part of the Gewandhaus series will still be conducted by Herman Abendroth, regular conductor of the orchestra.

Wheeler Beckett, conductor of the Richmond Symphony, is in Berlin arranging for guest appearances with the Bremen Municipal Orchestra and the Berlin Philharmonic as well as with other leading orchestras in northern Germany.

Paul van Kampen, conductor of the Dresden Philharmonic, has announced two concerts of modern works on April 11 and 12. Among the selected foreign works are Werner Janssen's *America Variations*, Malipiero's piano concerto with Ornella Puliti Santoliquido of Rome as soloist, Alexandre Tansman's *Four Polish Dances*, Ferroud's *Serenade*, Delius's *Gang zum Paradiesgarten* and Larsson's *Sinfonietta*. The German composers represented are Paul Buettner, Kurt von Wolfort, Edmund von Borch, Ottmar Gerster, Wolfgang Fortner and Hans Haaser.

CHORAL GROUPS MANIFEST PROGRESS IN ENGLAND

Royal Choral Society Devotes Entire Program to Choral Works by Living British Composers—Holst's Last Work Receives Premiere—Hastings Festival Sets an Enterprising Precedent

By BASIL MAINE

LONDON, April 15.—The Royal Choral Society, now in its sixty-fourth season, is one of the largest choral bodies in England. The Albert Hall where its concerts are usually given, is an architectural counterpart to its constitution and original purpose. That is to say, it was formed to give works on the grandest possible scale. This object has led in the past to a rather rigid policy. When it was seen that *The Messiah* and *Elijah* continued year after year to draw capacity audiences, there was little desire to run risks by venturing far beyond the ordinary choral society lists.

But lately there have been welcome signs of a more progressive spirit. I am not so much referring to the last concert on March 2 when Verdi's *Te Deum* and a recital on the newly enlarged organ were given (incidentally this rebuilding is a fine achievement on the part of Messrs. Harrison and Harrison of Durham)—rather am I thinking of the previous concert on February 2, which was devoted entirely to the choral works of living British composers, except for the inclusion of Elgar's *Cockaigne* and his early gem, the *Serenade* for strings.

The first of these works was Dr. George Dyson's *Fantasia* for chorus and orchestra, *In Honor of the City*; a setting of a formal, pageant-like verse by William Dunbar. It impressed one as a small conception made to appear large. For such mouthing verse as this the music needs above all else to keep moving. Dr. Dyson dallies, especially in the section concerning the river (London is the name) where he takes great trouble to create atmosphere. The result of this dallying is a flagging of interest, for the poet cannot hold interest, he said all in the first few lines; nor has the composer sufficient resourcefulness to keep us occupied; but at least this much may be said: he has given choral singers some grateful music.

Bridge's "A Prayer," a Felicitous Work

Frank Bridge's *A Prayer*; also for chorus and orchestra, sets a few problems for the singers—problems of the kind which are always worth solving. This composition is, as we always expect from this composer, full of felicitous invention. Its imaginative qualities are never in doubt. What was not immediately apparent from the first, at least to the listener, was the plan of the work. The words are a most intimate communion and at the beginning, a fitting mood of fervor and awe pervades. But as the prayer continues the composer seems to grow impatient with a mood so confined and begins to proclaim his thought from the house-tops. This confusion of a personal aspiration and public utterance, troubles the listener. It seems to be an internal fault of choral music that the composer has not settled in his own mind the function that he is giving to the chorus. Is the chorus to be narrator, actor or a projection of the individual? In a work like Delius's *Sea Drift*, the chorus



Fox

is each in turn, and the text clearly indicates each change. But in the words that Bridge has set here there is no change in the manner of their utterance or mood from beginning to end. Compared to their steadily burning intensity, the music seems the leaping up and dying down of a great flame. In itself it is finely imagined, but I could not establish an essential connection between it and the text.

Each of these was conducted by the composer. Would that all composers were able to direct their works so cleverly! The second half of the concert was devoted to William Walton's *Cantata, Belshazzar's Feast*, under Dr. Malcolm Sargent. This was a very bright feather in the Royal Choral Society's cap. Since the first production of the *Cantata*, (which is more truly a choral symphony) at Leeds Festival in 1931, there has never been any danger that it would be shelved and forgotten. But, after all, the number of choral societies that could face the difficulties of the work with some hope of overcoming them, is small. I confess that when I first read the announcement of the Choral Society's bold decision, I saw the image of the greyhound being put through the elephant's paces. I did the choir an injustice. This must go down as one of the finest achievements in its history.

This particular rendering of Walton's best-known work will be remembered chiefly for the added weight of tone which sheer numbers can give. More was the pity that the London Philharmonic Orchestra could not have been augmented to meet the score's maximum requirements. Balance is the most important element in music in which the text is so clear, and on this occasion the feeling of top-heaviness could scarcely be avoided. Moreover the first hymn of the Jews in praise of their deliverance, well as it was sung in regard to notes and rhythm, was still without the fierceness and vindictiveness which are proper to the words. The episode must have all the spirit of religious fanaticism and nothing at all of the spirit of a pleasant Saturday afternoon. An impressive moment was the singing of the poignant, ironical, *By the Waters of Babylon*, and the description of *Babylon* by the soloist, Roy Henderson.

Belshazzar's Feast provides an excel-

lent example of the various uses to which the choral force can be put. First comes the warning of the Prophet Isaiah, tenors and basses in four parts; then by the *Waters of Babylon*, and a following declamatory section depicting the feast, the chorus carrying the underlying horror at the sacrilege that was there committed; after that the chorus leaves description and turns to enactment, singing an idolatrous hymn, at the King's bidding.

The soloist then relates the incident of the writing on the wall and as if the narrator himself were a Jew, tells of *Belshazzar's death*. The choral singers remain actors, and at the word "slain," break in upon the narrative with a shout of terror. Then the final hymn of praise, which in its gathering strength, is a *tour de force*. No trace of ordinary anthem praise or Anglican hymning here! Almost it appears as if the composer were vehemently protesting against those empty formulae.

Holst Work a Spirited Scherzo

The B.B.C. symphony concert on February 6 calls for attention here, in that it included the first performance of the last work written by Gustav Holst, a scherzo for full orchestra. Holst was writing this remarkably spirited composition during the period of his last illness, but from the music itself, that fact could never be derived. In the light of its circumstances, one realizes that the *Scherzo* was a way of escape. The concert also marked the return of Dr. Adrian Boult to London from America.

One of the most progressive music festivals in England is that which is annually given at Hastings, which is rapidly becoming a rival of that other south coast city, Bournemouth. From Feb. 20 to 23, the eighth of these Hastings Festivals was given, and once again the organizers and especially Julius Harrison, the music director, can be congratulated upon the results. By cautious, yet enterprising methods, this festival has gradually been built up to take a place among the older and more renowned English Festivals. It can even be said that Hastings sets an example to those other centres in the avoidance of mammoth programs which last with few breaks, from morning until late at night. Hastings is either more modest or more

The Hastings Municipal Orchestra, Julius Harrison, Conductor. The latter is also Director of the Hastings Festival, which under prudent and enterprising management has secured a place of eminence among older and more renowned English Festivals.

humane! The reward has been a sound financial basis and Hastings can now point to prosperity in other directions as a result of its reputation for music. One of the town councillors told us that it was not without opposition from the Philistines that the rent-payer's money was

being thus spent for their own edification and their town's good name.

Wood, Beecham and Harrison Conduct

No chances were taken this year with regard to box-office drawing cards. The engagement of Felix Weingartner for the opening program (Brahms's First Symphony, Beethoven's Seventh and the Overture to *Oberon*) was a good move, seeing that his stock has never been higher in England than at the present time. Unfortunately he was prevented by illness from fulfilling the engagement and Sir Henry Wood conducted the same program with that breadth and sincerity which he possesses in a high degree than any other conductor here. Then we had Sir Thomas Beecham conducting works with which he has already set the English musical world a-talking—the Second Symphony by Sibelius for example; the final scene from Delius's *Koanga* and Haydn's B Flat Symphony (No. 102). M. Malko was engaged to conduct a program, the high-lights of which were Tchaikovsky's Fourth Symphony and Dohnányi's *Nursery Variations*, in which Cyril Smith proved a deft pianist.

Mr. Harrison himself conducted a program well calculated to show how versatile a conductor at a sea coast resort must be. Bach and Bax, Strauss and Stravinsky all found a place in this kaleidoscopic list.

Harriet Cohen showed versatility in the playing of a Brandenburg Concerto and in de Falla's *Nights in the Gardens of Spain*. Her playing in each was marked by the clean-cut quality which has always been the essence of her style.

The festival ended with a popular event, a performance of Sir Edward German's comic opera, *Tom Jones*, with Charles Mayhew in the title role. This too, was a reflection of current taste in England, for one of the biggest successes of the London theatre season has been a revival of Sir German's *Merrie England*—doubtless parallel to the enthusiasm for Gilbert and Sullivan in New York.

The only criticism I have to bring against the Hastings programs is that they included no important English work to mark the first anniversary of Elgar's death. We expected at least to hear one of his major compositions.